

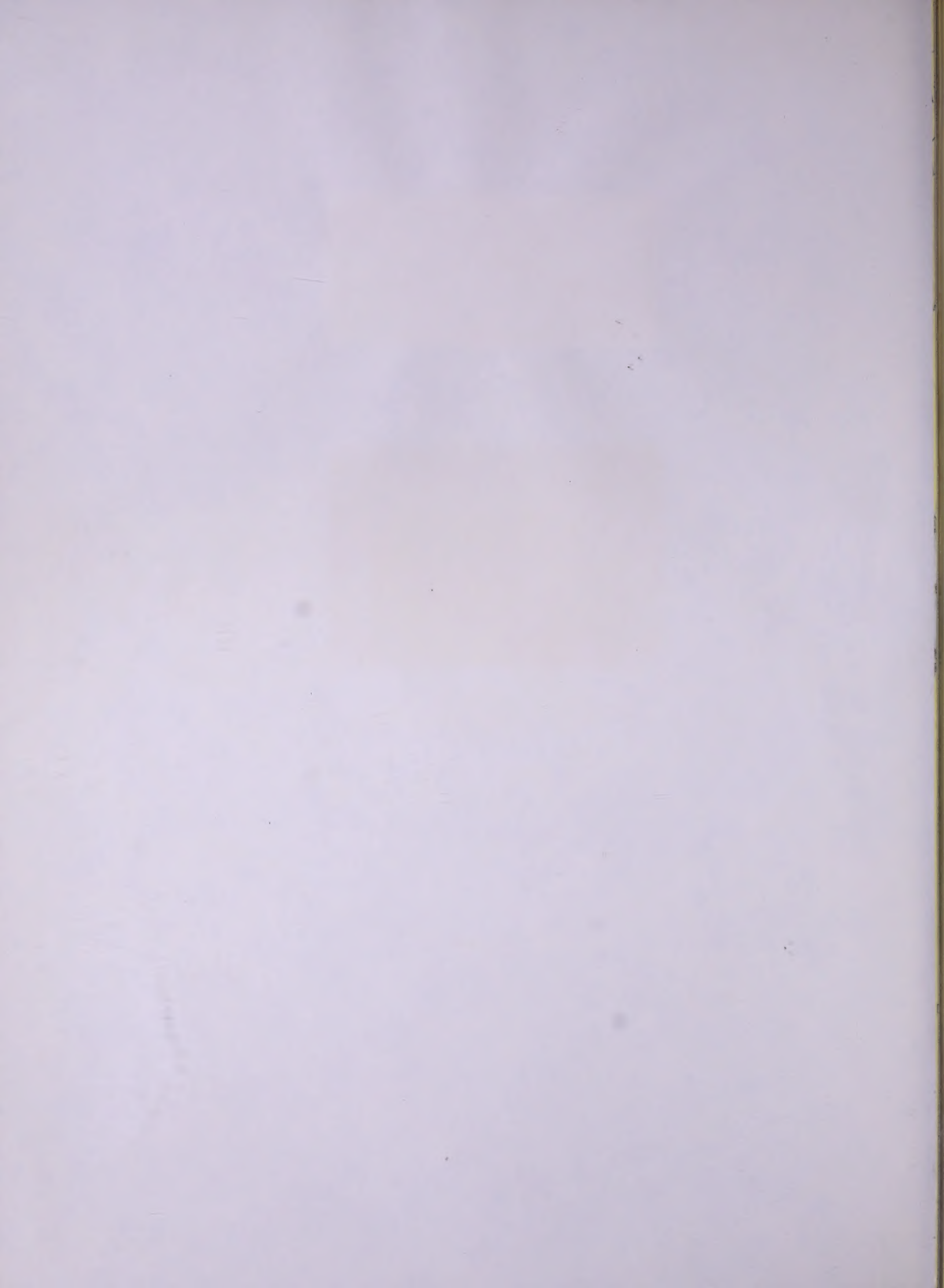
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September 1973

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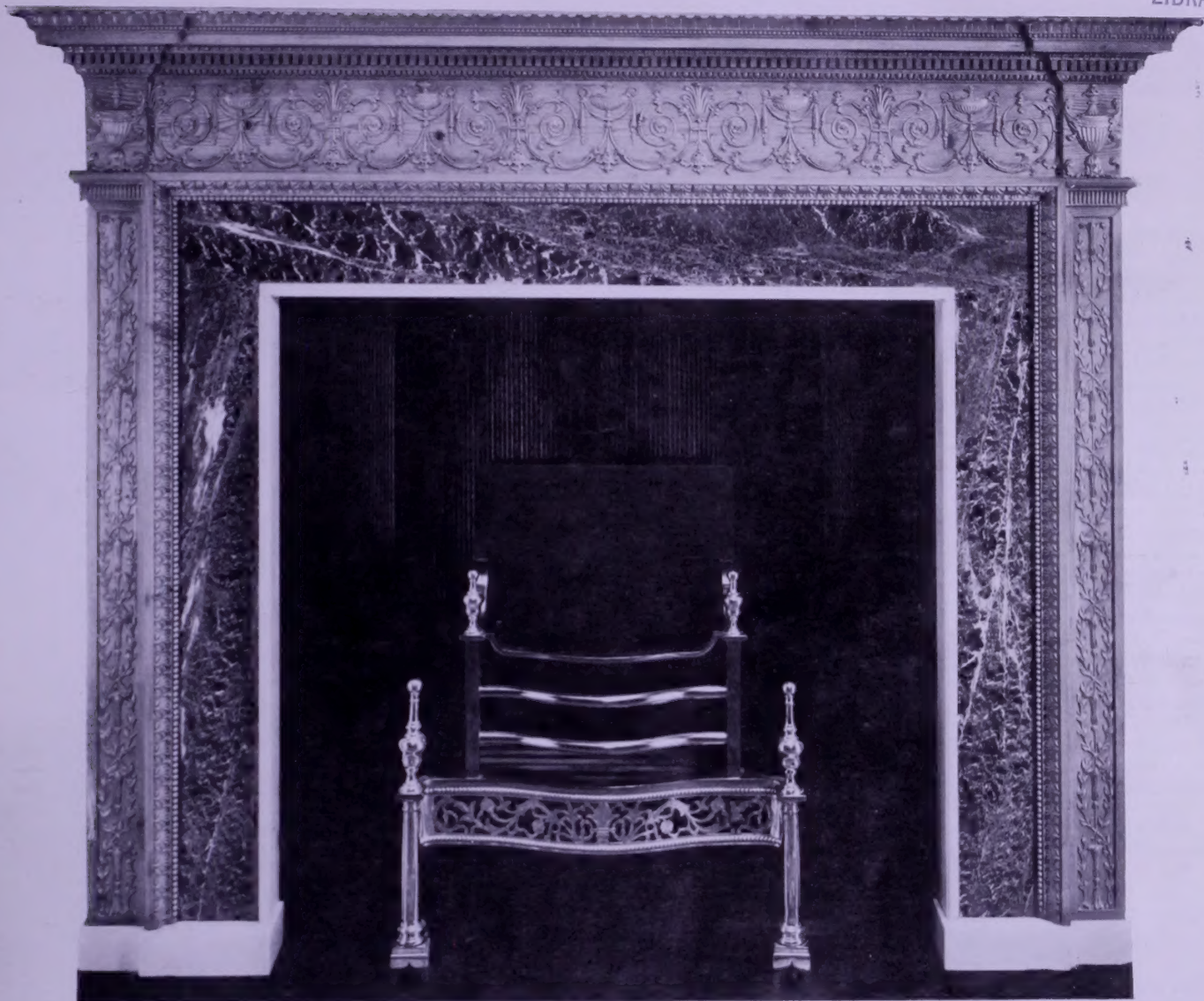
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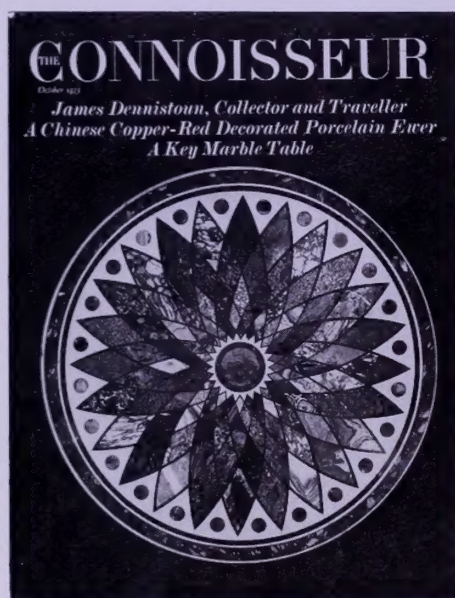
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The Connoisseur in October



September Cover

Detail of a watercolour drawing of the dish of the Plat de Ménage in the Meissen dinner service at Alnwick Castle. German, c. 1745. *The Duke of Northumberland.*

A Specimen Marble Table

by Christopher Gilbert

A specimen marble table top of exceptional interest has recently come to light. Made in Rome in 1831, the table is complete with its original explanatory key.

A Recent Museum Development for 'Worstedopolis'

by John M. A. Thompson

The Bradford Industrial Museum is to be officially opened next Spring. However, the public will be able to visit the museum at weekends from August 25 to October 14 this year.

James Dennistoun – as a Collector and Traveller

by Hugh Brigstocke

James Dennistoun was much respected for his connoisseurship and art-historical opinions, but his early journal, written on his first trip to Europe in 1825, contains some surprising opinions.

The Marine Paintings of A. W. Callcott

by David Cordingley

Callcott had to endure considerable criticism throughout his career. This did not prevent a personally much admired contemporary, J. M. W. Turner, from basing a work on Callcott's exhibit for the 1816 Royal Academy.

A Chinese Copper-Red Decorated Porcelain Ewer

by Margaret Medley

Copper-red as a decorative pigment was not widely used until the last quarter of the fourteenth century, when educated patrons and the public began to consider underglazing less vulgar. The ewer discussed is a particularly fine and important example.

Europalia 73 Great Britain

The largest Festival of British Arts ever held outside this country is being exhibited in Brussels from September 28 to October 28 1973. Included, for example, are Master Drawings from the Royal Collection, Treasures from the National Trust and Modern Art from the Tate Gallery.

'Japonisme' in French Ceramic Decoration. Part II: The pieces by Camille Moreau and Albert Dammouse

by Gabriel P. Weisberg

Part I of this article appeared in the July issue of *The Connoisseur*. Dr. Weisberg now discusses how Moreau and Dammouse were attracted to 'Japonisme' and how the movement became so popular.

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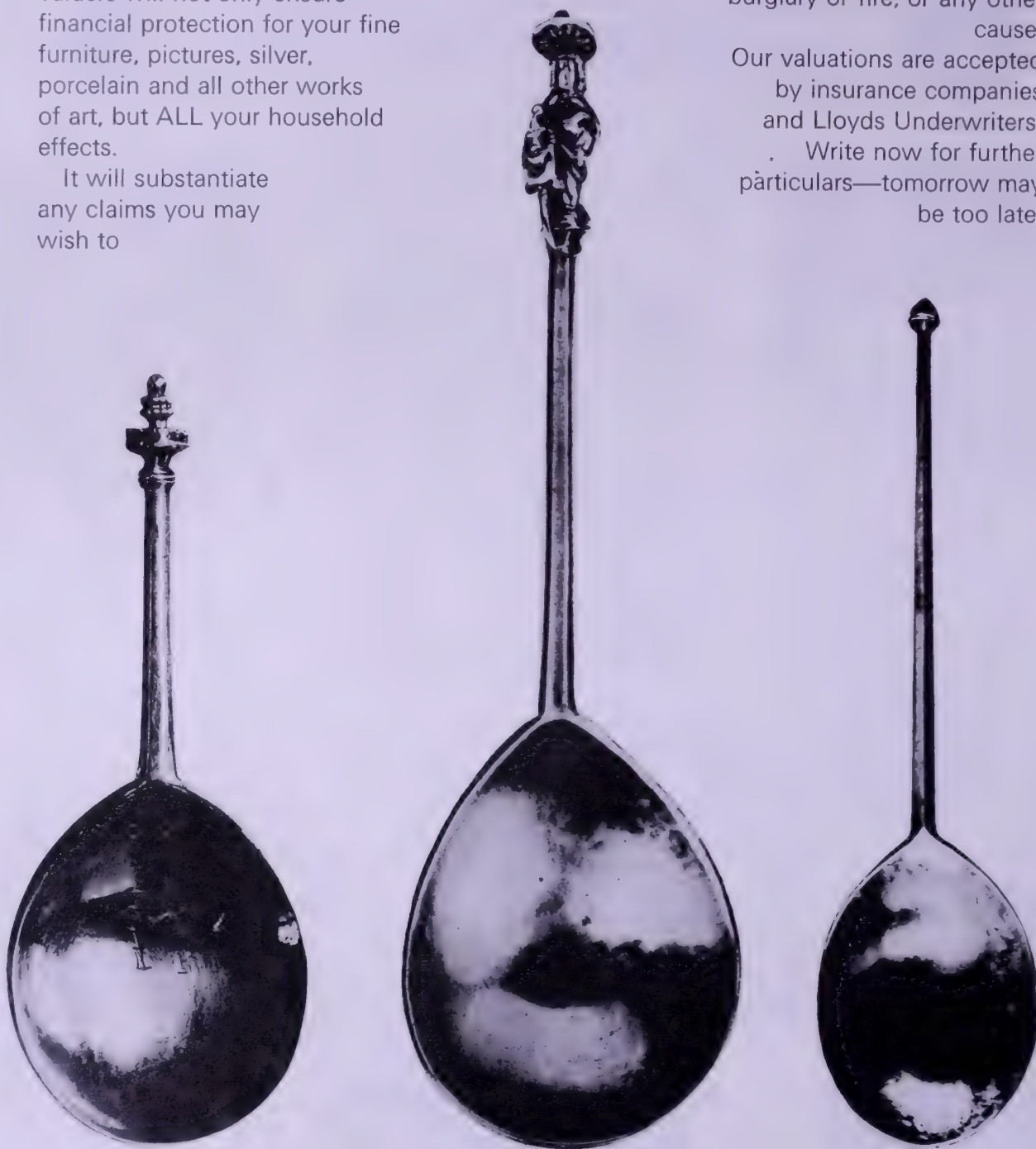
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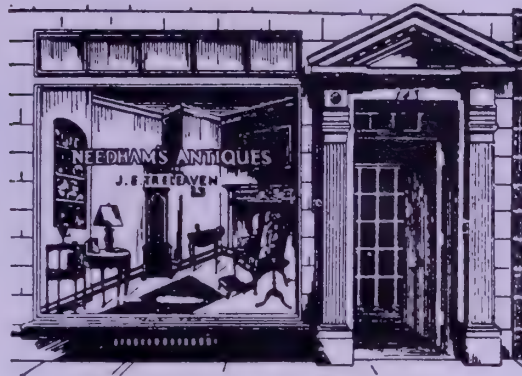


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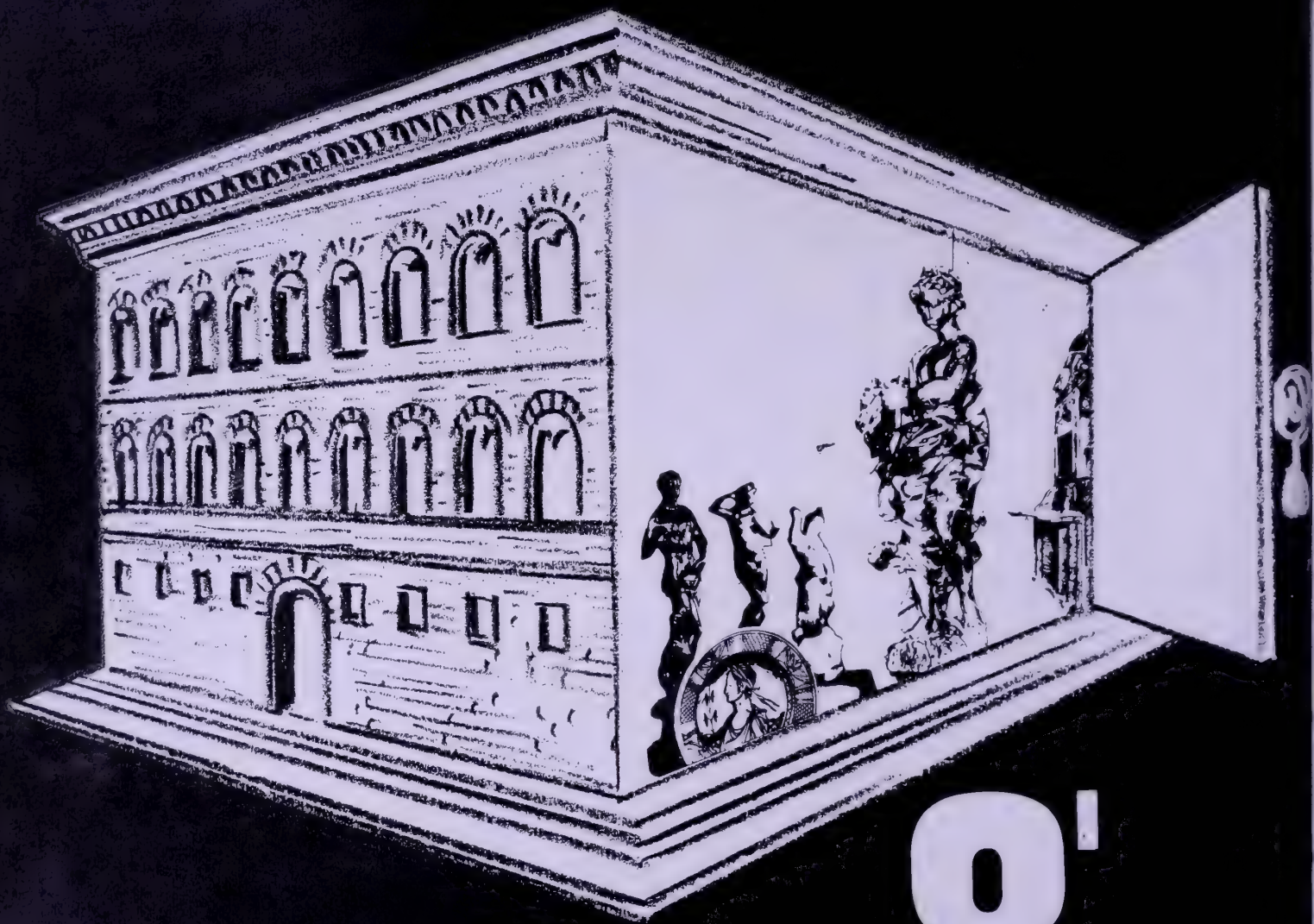
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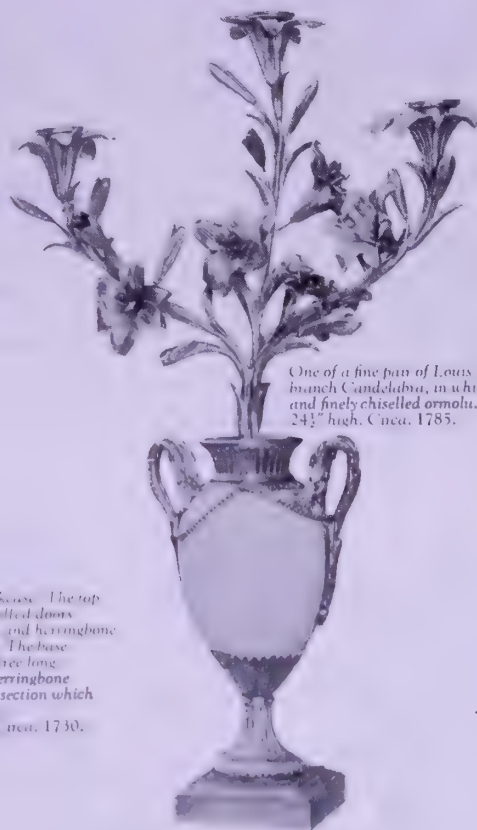
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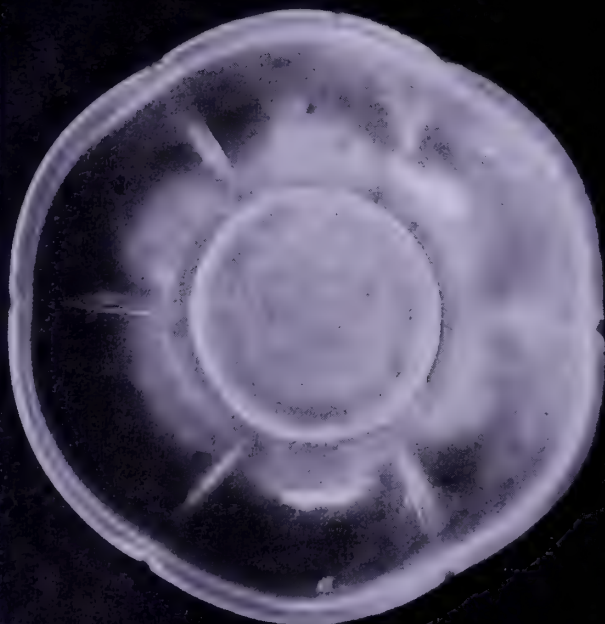
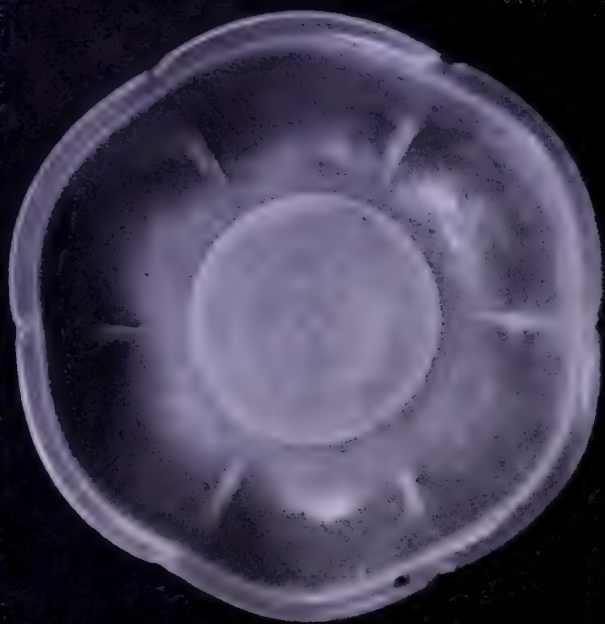
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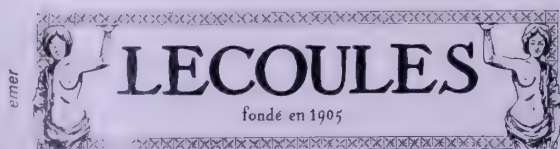
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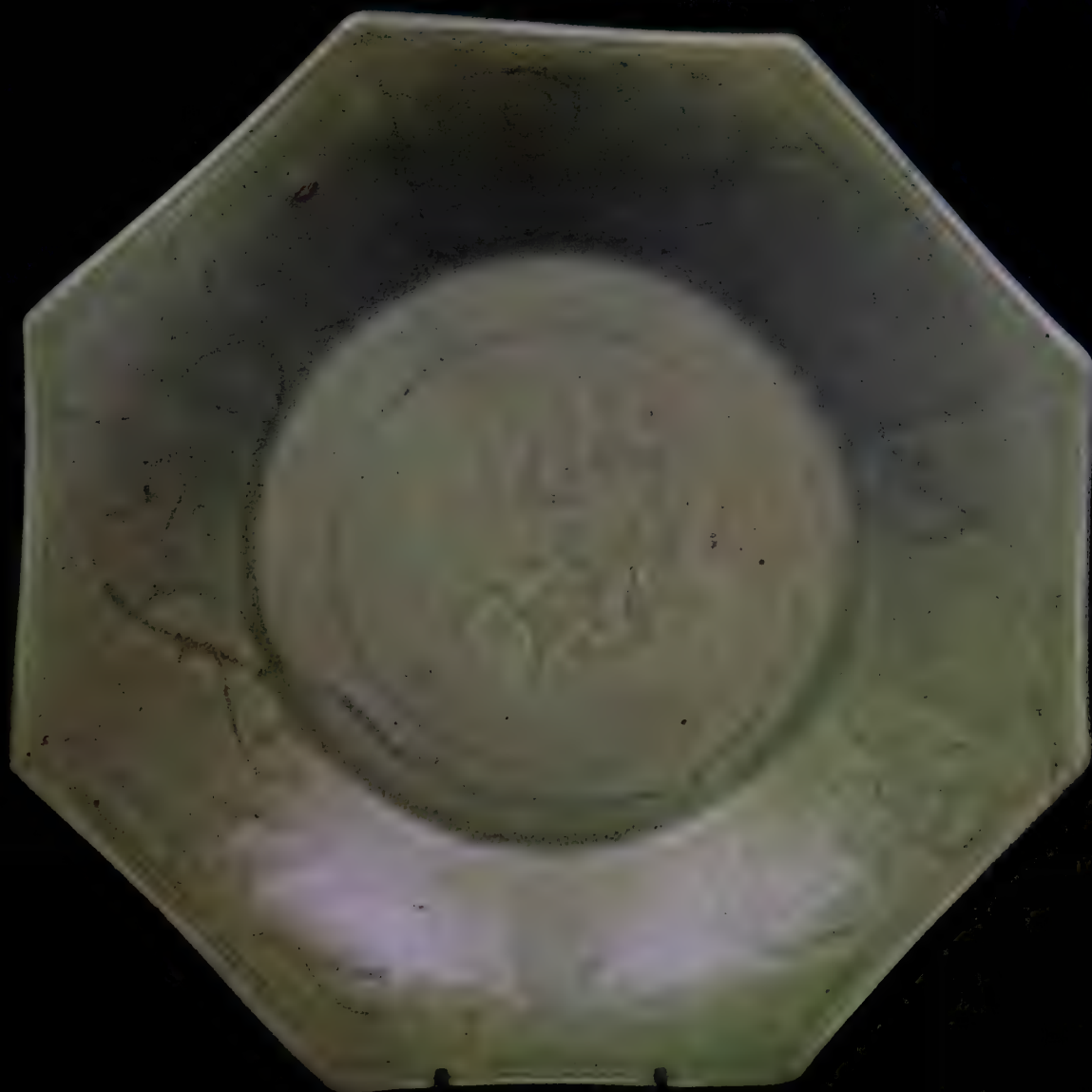
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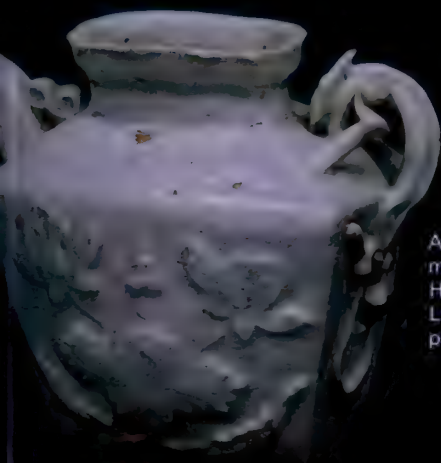
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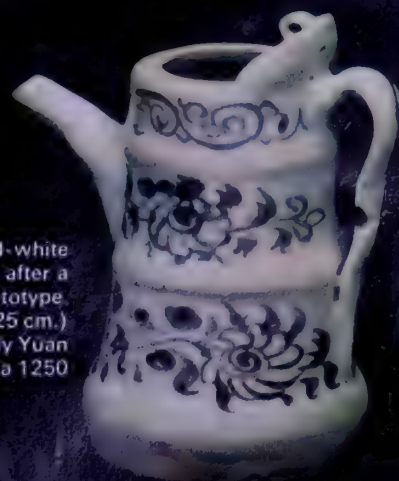
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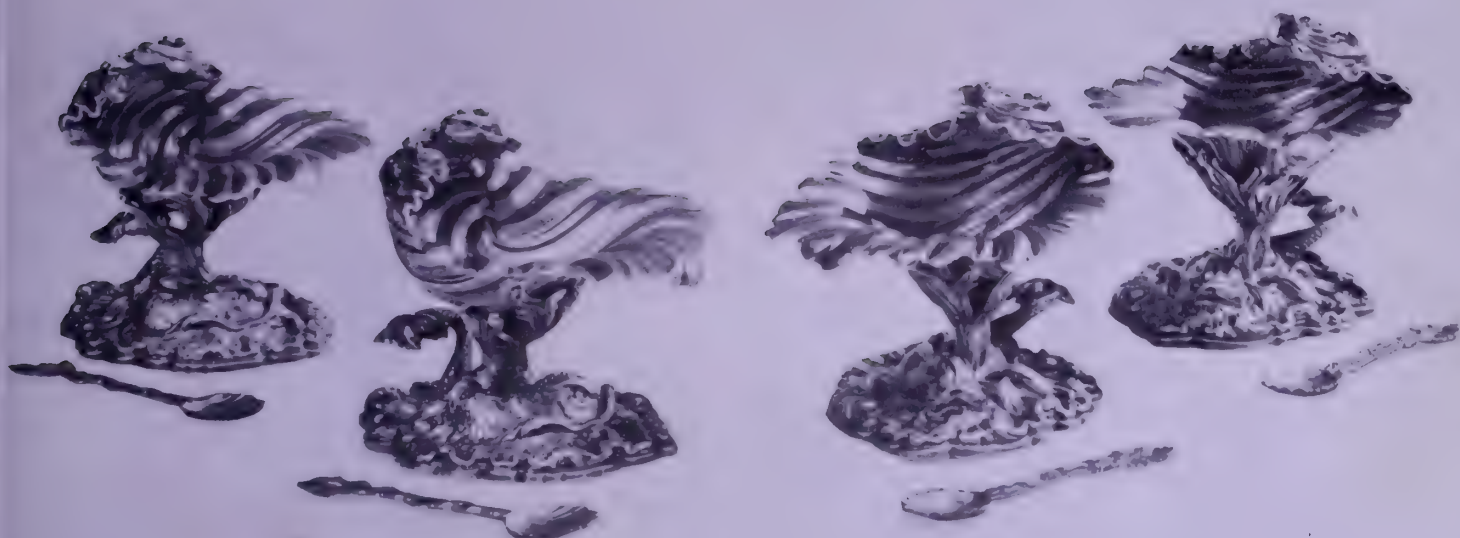
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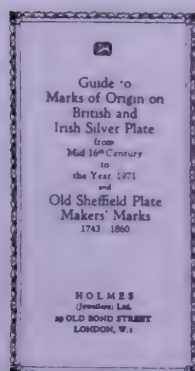
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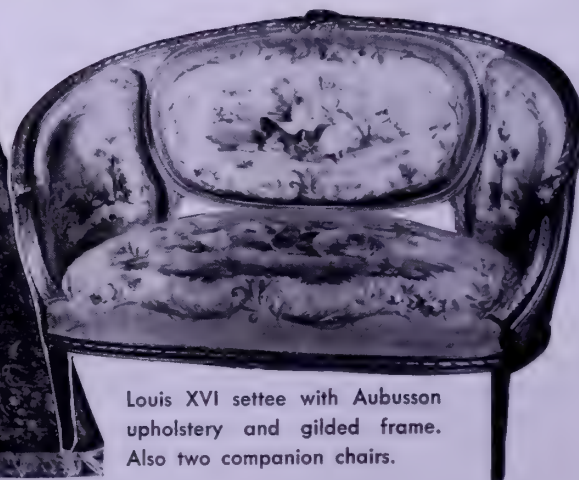
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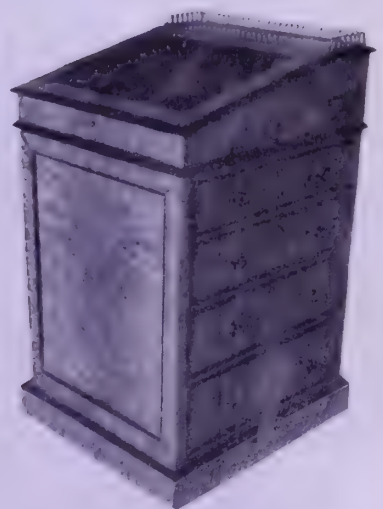
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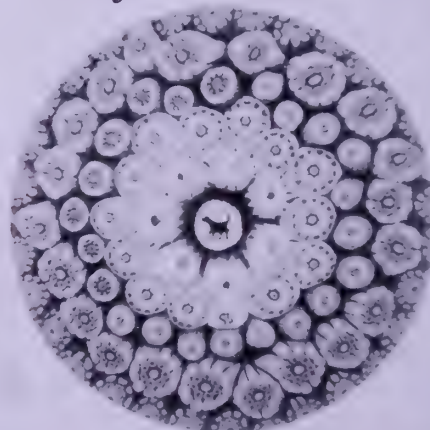


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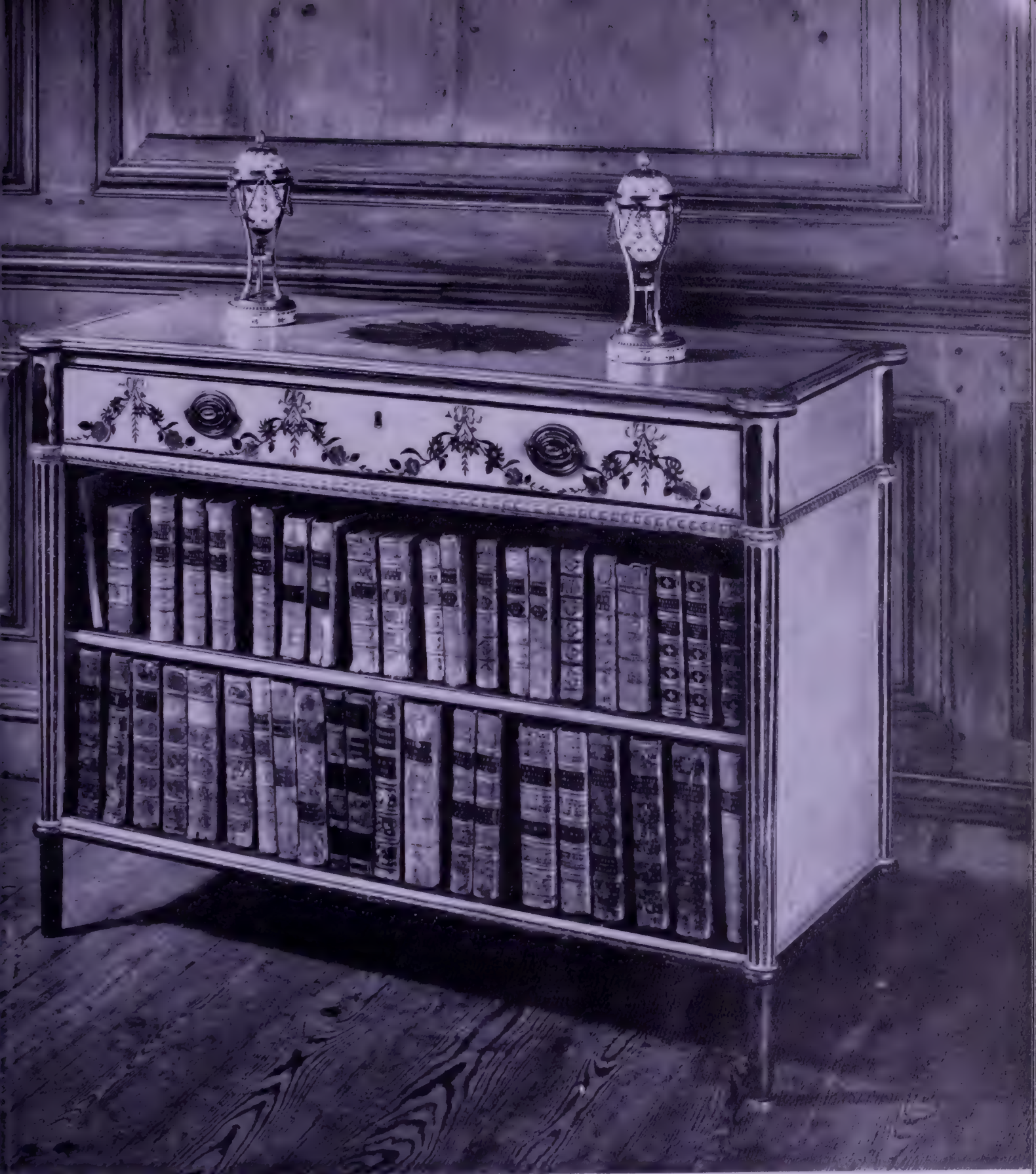
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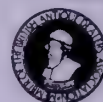
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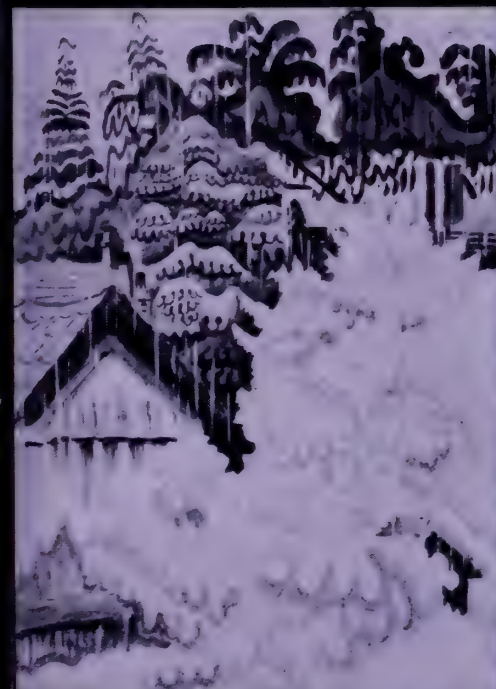


Petunias, July 22, 1916.
Watercolor on paper, 18 x 22 inches.
Signed and dated lower right in pencil: *C.E. Burchfield - 1916.*
Inscribed on back in pencil: *Petunias/July 22, 1916.*
◀ T240

Petunias at Twilight, August 29, 1917.
Signed and dated lower left in pencil: *Chas. Burchfield, 1917.*
Inscribed in pencil on back: *August 29, 1917.*

Exhibited: Whitney Museum of Art, 1956; Baltimore Museum of Art, 1956; Museum of Fine Art, Boston, 1956; San Francisco Museum of Art, 1956; Los Angeles County Museum of Art, 1956; The Phillips Gallery, Washington, 1956; The Cleveland Museum of Art, 1957.

Published: Whitney Catalogue, 1956, #18.
T347 ▶



Delicious Rain, June 5, 1917.
Watercolor on paper, 18 x 22 inches.
Signed and dated lower right in blue pencil: *Chas. Burchfield, 1917.*
Inscribed on back in pencil: *June 5, 1917. Delicious Rain. A June rain is delightful, full of light and gladness - a brilliant yellow-green tree jutting up into the air provides a glow that tricks one into believing the sun is shining.*
◀ T241

Nasturtiums (Nasturtiums and Barn), August 2, 1917.
Watercolor on paper, 22 x 18 inches.
Signed and dated in pencil lower left: *Chas Burchfield, 1917.*
Inscribed on back in pencil: *Aug. 2, 1917. Nasturtiums. The brilliant sunlight of the late afternoon still shines on the barn, the flowers in the garden are in a shadow that already hints of night - and they lose their prosaic daytime character.*
T347a ▶



The T numbers refer to Trovato.
Charles Burchfield, 1970



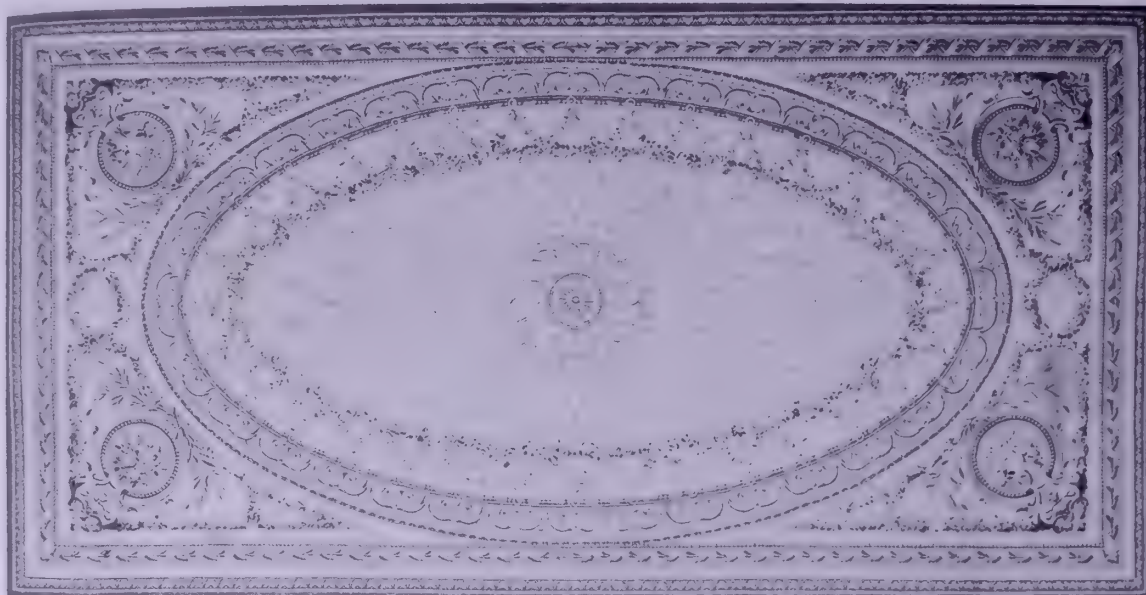
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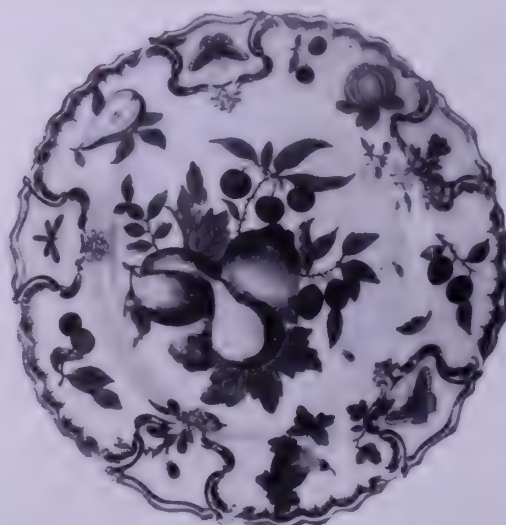


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By Charles le Bastier. Paris: 1772
Length: $3\frac{1}{2}$ inches



Large oval gold Russian Snuff-box enamelled translucent royal blue *en basse taille* over *guilloché* fields, the base with a cherub in a rococo decor. Decorated with chased green gold festoons and rosettes, the cover applied with an oval plaque enamelled *en camaieu* in grey and rose. The flange of this important *boîte d'orfèvre* is inscribed: *Lajoye à Moscou* and bears the maker's crowned mark: B.L. with a rosette between.

By B. Lajoye. Moscow: Circa 1765
Length: $3\frac{5}{16}$ inches



Illustrated in "Antique Gold Boxes" by Henry and Sidney Berry-Hill. New York: 1960 - Plate 199.
See also a reference to this box in "18th Century Gold Boxes of Europe" by A. K. Snowman on page 108.



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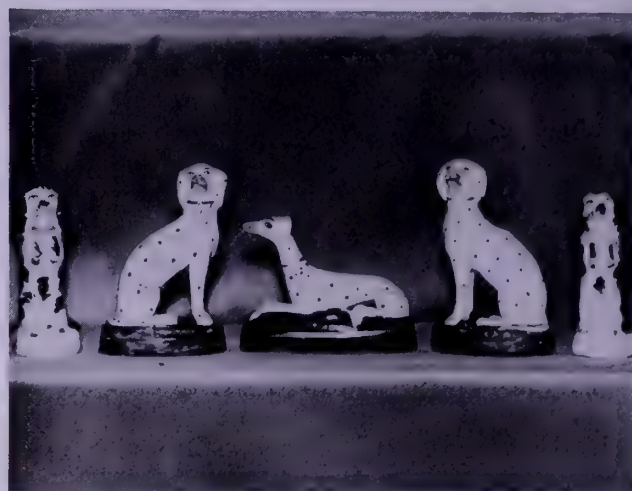
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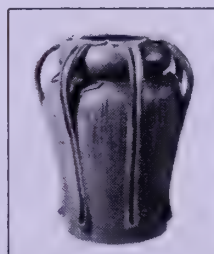
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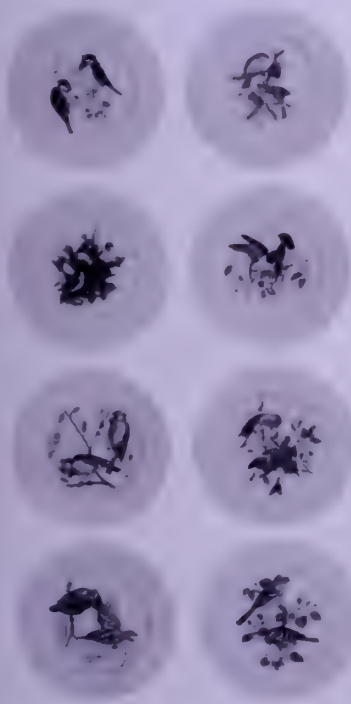
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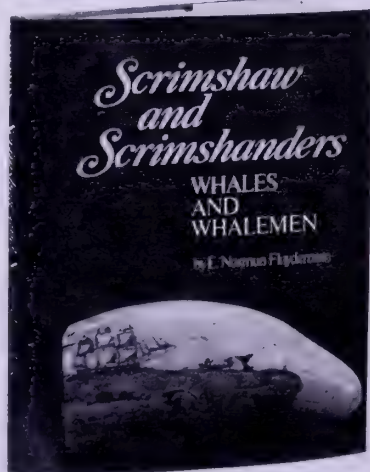
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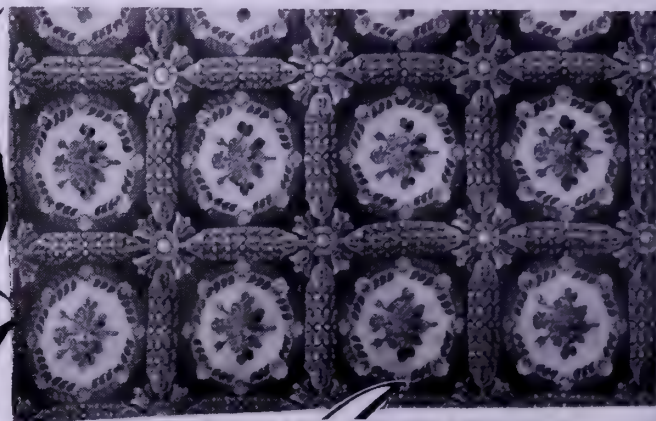
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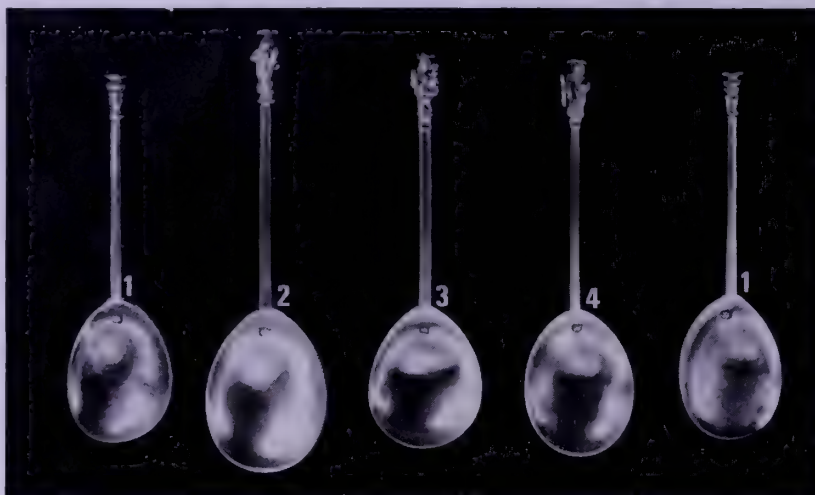


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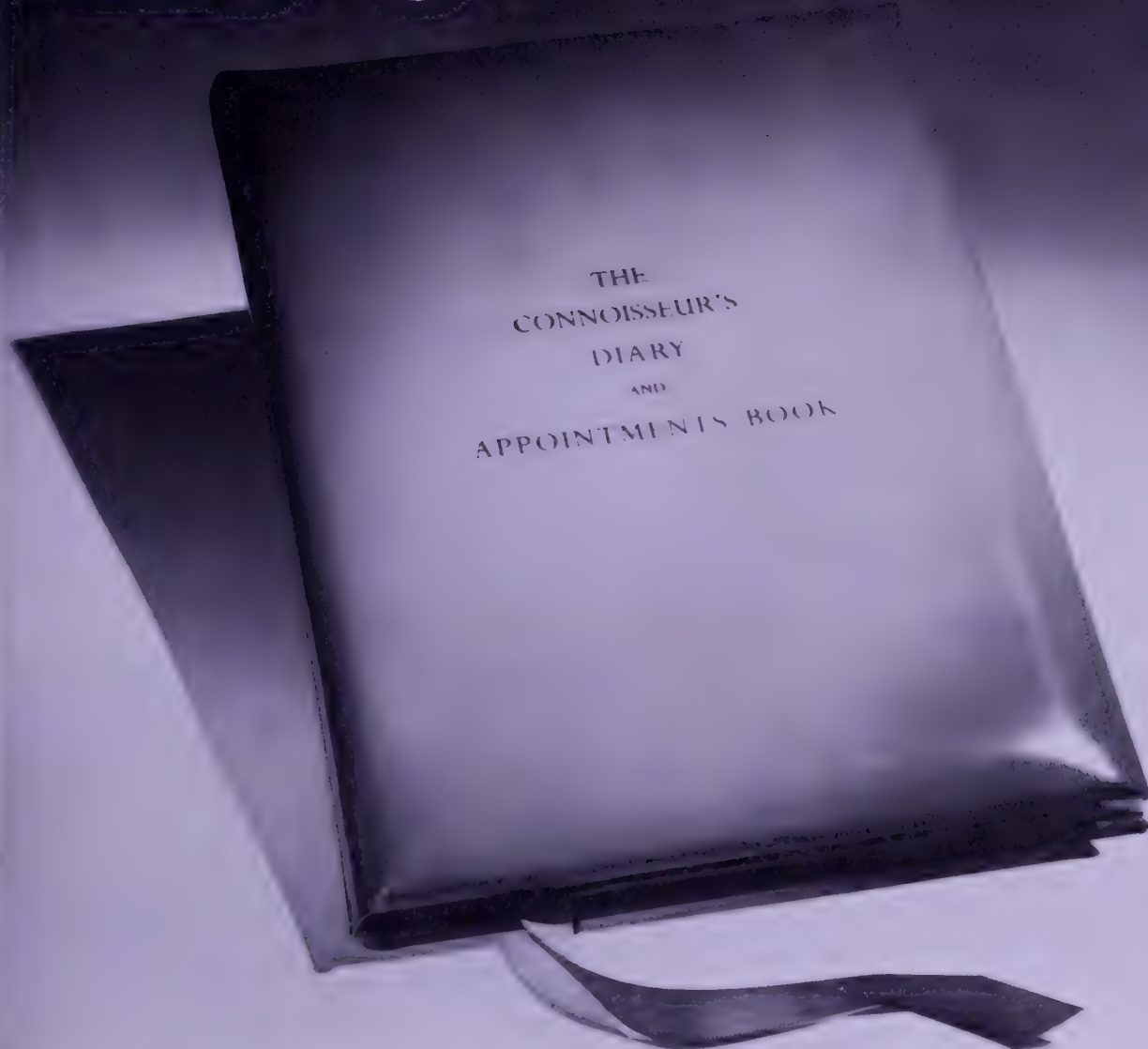
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Thomas Bond was counsellor to the household of Charles I, and other portraits from his collection will be offered. A later Thomas Bond 'the builder of Mayfair' gave his name to Bond Street.

AUTUMN AUCTION CALENDAR 1973

- Wed. 12th Sept. *FURNITURE, CLOCKS & SILVER at the TOWN HALL, CLARE.*
- Tues. 25th Sept. *FINE PAINTINGS including the Bond Family Collection of fine portraits, a collection of Norwich & Suffolk School & other paintings, watercolours, prints, etc, at the THE CORN EXCHANGE, BURY ST. EDMUNDS.*
- Wed. 17th Oct. *FURNITURE, CLOCKS, PAINTINGS, & general antiques, at the TOWN HALL, CLARE.*
- Wed. 31st Oct. *A Collective Sale of FAIRINGS at the BELL HOTEL, CLARE.*
- Thurs. 15th Nov. *FURNITURE, CLOCKS, PAINTINGS at the TOWN HALL, CLARE.*
- Tues. 4th Dec. *FINE FURNITURE, PAINTINGS & CLOCKS, at THE ATHENAEUM, BURY ST. EDMUNDS.*

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No known reproduction of the figure of Flora seems to have been recorded

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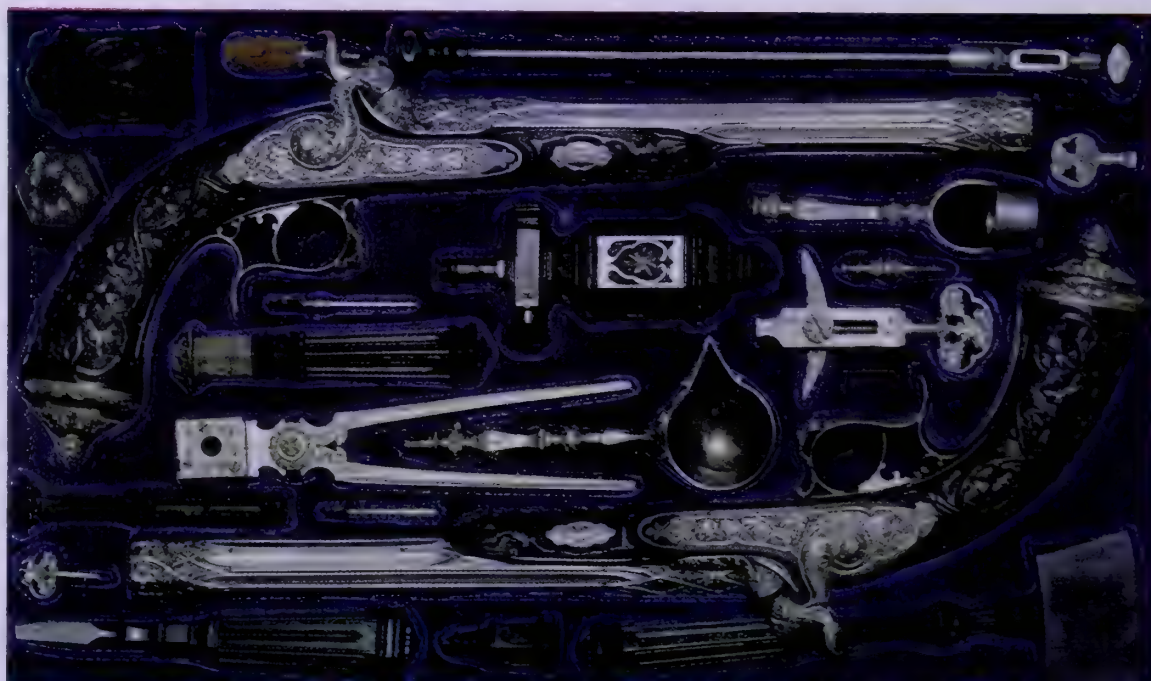
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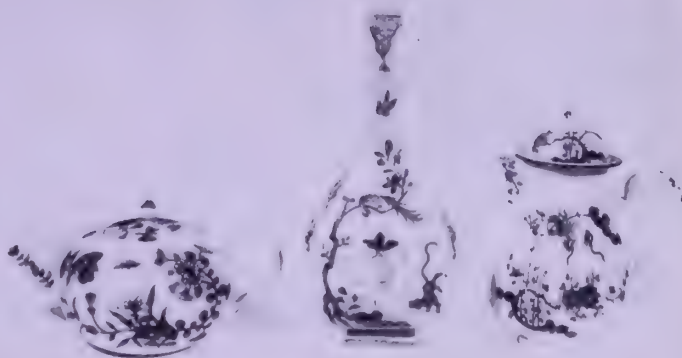
Tuesday, 9th October, at 11 am

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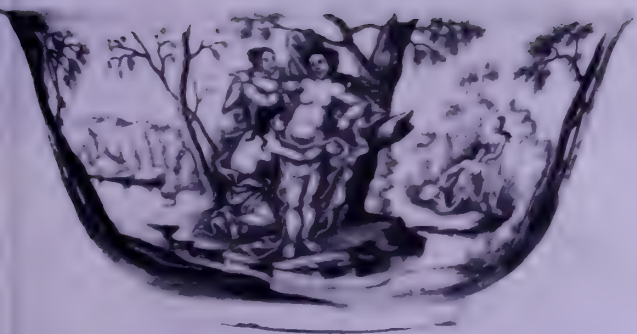
the property of a Gentleman



Meissen chinoiserie plate, after Petrus Schenk, crossed swords mark in underglaze-blue and numeral 16 impressed, 8½ inches



Three Dutch-decorated early Meissen wares, the teapot 3¾ inches, the bottle 7¾ inches, and the milk jug 5½ inches



A Du Paquier 'Hausmalerei' bowl, painted by Ignaz Bottgengruber, initial K incised, 7¾ inches



A Meissen 'Hausmalerei' plate, painted by Mayer of Pressnitz, crossed swords mark in underglaze-blue, 9¼ inches

Sotheby's

Wednesday, 31st October, at 9.30 pm

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George Stubbs, A.R.A., *Goldfinder*, signed and dated 1774, on panel, 31½ by 39½ inches

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Wednesday, 31st October, at 9.30 pm



John Frederick Herring, Snr., *The Sorby Family of Button Hall, Sheffield*, signed and dated 1828, 27 by 39 inches



John Ferneley, Snr., *Velocipede*, signed and dated Melton Mowbray 1829, 34 by 44 inches

Sotheby's

Wednesday, 3rd October, at 10.30 am

at The Royal Watercolour Society Galleries

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Cornelius Springer, *Dutch Village Scene*, 22½ by 18 inches

On view from Thursday, 4th October

Cornelius Springer,
The Gouda Cathedral, 22½ by 18 inches

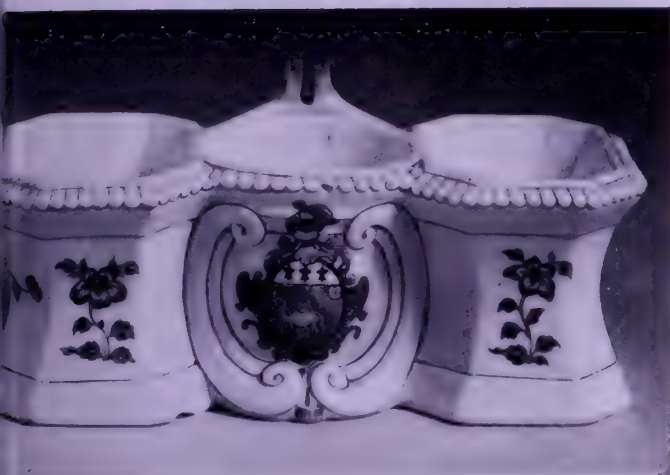
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One of an important pair of Swan Service dishes, 11¼ inches

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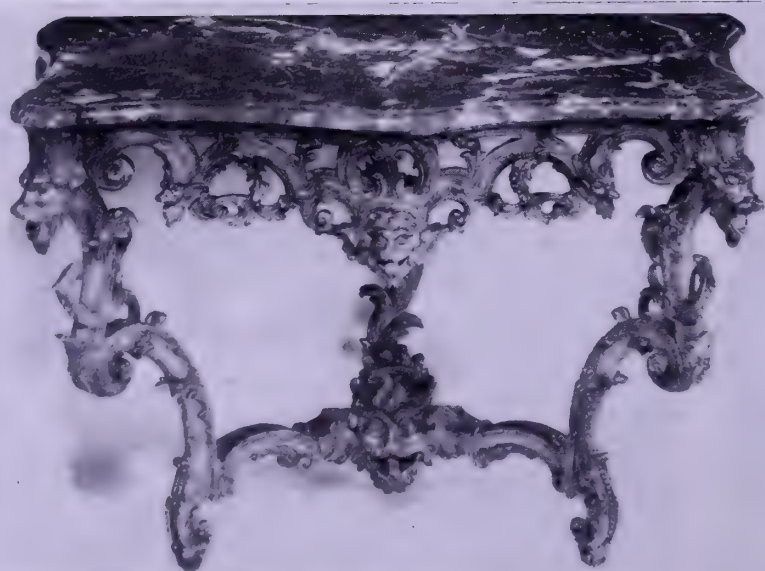
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A Louis XVI ormolu-mounted tulipwood and pearwood marquetry table à écrire, signed L. Boudin, 29 inches high, 19 1/4 inches wide



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VIEW AT LEAST TWO DAYS PRIOR ALL CATALOGUES POST FREE

Wednesday, 12th September,
Belgravia
English and Continental Furniture, Bessarabian Kelm Pets, Bronzes, Clocks and Works of Art, 1830-1930

Wednesday, 13th September,
Belgravia
English and Foreign Silver and Plated Wares, 1825-1940

Thursday, 18th September,
Belgravia
Victorian Paintings, Drawings and Watercolours

Thursday, 20th September, at 11 am
2.30 pm, at Belgravia
English Ceramics, including Pottery and Staffordshire Figures

Friday, 25th September, at 10 am
8 pm
The Carlton Exhibition Centre, 100 Strand, Johannesburg
Important South African Paintings, Drawings, Watercolours, Prints, Books, Sculpture and Sculpture

Friday, 25th September, at 11 am
2.30 pm, at Belgravia
Porting Prints, Decorative Objects and Views

Wednesday, 26th September
Modern Drawings and Paintings

Wednesday, 26th September,
Belgravia
English and Continental Furniture, Papier Mâché, Bronzes, Clocks, Textiles and Works of Art, 1830-1930

Thursday, 27th September, at 2.30 pm
English and Continental Drawings and Watercolours

Friday, 28th September, at 10.30 am
Important English and Foreign Prints

Friday, 28th September
English Furniture, Rugs and Carpets

Monday, 1st October, and following day
Valuable Printed Books, Photograph Letters and Historical Documents

Tuesday, 2nd October, at 10.30 am
and 2.30 pm
Chinese Porcelain, Hardstone and other Works of Art

Tuesday, 2nd October, at 10.30 am
English Pottery and Porcelain

Tuesday, 2nd October, at Belgravia
Victorian Paintings, Drawings and Watercolours

Wednesday, 3rd October, at 10.30 am
Fine and Rare Wines, Spirits, Vintage Port and Collectors' Items

Wednesday, 3rd October
Eighteenth, Nineteenth and Twentieth Century English and Continental Paintings

Thursday, 4th October, at 10.30 am
Very Important Jewels

Thursday, 4th October
English and Foreign Silver and Plate

Thursday, 4th October, at Belgravia
Continental Porcelain

Friday, 5th October
Fine English Furniture, Textiles and Rugs and Carpets

Monday, 8th October, and following day
Printed Books

Monday, 8th October
Modern and Antique Firearms and Edged Weapons

Monday, 8th October, at 2.30 pm
Russian and Greek Icons

Tuesday, 9th October
A Collection of Important Meissen Porcelain

Wednesday, 10th October
Old Master Paintings

Wednesday, 10th October, at Belgravia
English and Continental Furniture, Bronzes and Works of Art, 1830-1930

Thursday, 11th October
Good Musical Instruments

Thursday, 11th October, at Belgravia
English and Foreign Silver and Plated Wares

Thursday, 11th October, and following day, at 1 pm
at 115 Chancery Lane, London WC2A 1PX (Hodgson's Rooms)
Printed Books

Friday, 12th October
Continental Furniture, Works of Art and Rugs and Carpets

Monday, 15th October, and following day, at 10.30 am
South-East Asian and Chinese Ceramics and Works of Art

Monday, 15th October, and following two days
Printed Books

Monday, 15th October, and following day
Japanese Works of Art

Monday, 15th October, at 2.30 pm
Clocks, Watches and Scientific Instruments

Tuesday, 16th October, at Belgravia
Victorian Paintings, Drawings and Watercolours

Wednesday, 17th October
Eighteenth, Nineteenth and Twentieth Century English and Continental Paintings

Thursday, 18th October
English and Foreign Silver and Plate

Thursday, 18th October, at Belgravia
Oriental Ceramics

Friday, 19th October
English Furniture and Rugs and Carpets

Monday, 22nd October, and following day
Children's Books

Monday, 22nd October
Good English and Continental Glass

Monday, 22nd October, at 2.30 pm
Antiquities

Tuesday, 23rd October
English Porcelain

Tuesday, 23rd October, at Belgravia
Modern Prints

Wednesday, 24th October, at 10.30 am
Fine Wines Lying Abroad and In-Bond London

Wednesday, 24th October
Old Master Paintings

Wednesday 24th October, at Belgravia
English and Continental Furniture, Clocks, Bronzes and Works of Art, 1830-1930

Thursday, 25th October
Highly Important Silver

Thursday, 25th October, at 2.30 pm
A Collection of Russell Flint Etchings

Friday, 26th October
Fine English Furniture and Rugs and Carpets

Monday, 29th October, and following day
Travel Books

Monday, 29th October
English and Continental Portrait Miniatures, Silhouettes and Objects of Vertu

Tuesday, 30th October
Fine Continental and Meissen Porcelain

Tuesday, 30th October, at Belgravia
Victorian Paintings, Drawings and Watercolours

Wednesday, 31st October
Old Master Paintings

Wednesday, 31st October, at 9.30 pm
A Collection of Sporting Paintings

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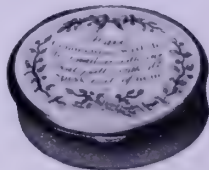
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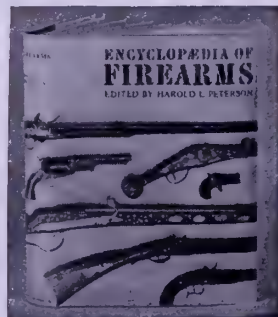
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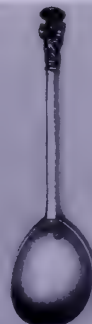
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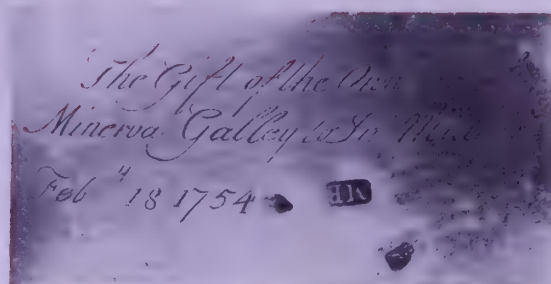
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eeded: A Minister of Conservation

osing a man walked into Sotheby's, bought a Chelsea teapot for £3,000, and immediately took a hammer out of his briefcase and smashed the pot to splinters. There would be general horror. People would conclude the man was insane. Although he might have a perfect right to destroy his own property, he might be prosecuted for conduct likely to cause a breach of the peace.

The terrible fact is, that every day destruction of antiques far more important and valuable than a teapot is taking place all over Britain; and no one is committed to an asylum, no one is charged with breaching the peace. It is accepted as a run-of-the-mill occurrence that a fine Georgian house should be reduced to rubble by a speculator; that a 'luxury hotel' should replace a row of three-storey Queen Anne buildings; that half the façade of a remarkable feat of eighteenth-century architecture should be torn down so that the latest supermarket may have a huge window to display its soup cans and lavatory cleansers. (The most grotesque instance of this is the projected conversion of a handsome neo-Gothic Baptist church at Banbury into an extension of Fine Fare.) This wanton destruction of man-made buildings is more shocking than the spoliation of the countryside by building development or road schemes. At least in those cases one has the comforting feeling that after a few lustres the shoddy buildings will decay and primitive marshland reassert itself, like willow-herb on bomb sites. Only God can make a tree – maybe; but He cannot make a seventeenth-century tithe barn (or, if He can, He has not chosen to). That kind of spoliation is virtually irreversible. Our recent books and an exhibition have thrown the predicament into ruined relief. The books are Hermione Hobhouse's *Lost London*, Wayland Kennet's *Preservation*, Adam Fergusson's *The Sack of Bath*, and *Goodbye London* by Christopher Booker and Amanda Lycett Green. The exhibition, which was staged at the Royal Festival Hall, was organized by the Victorian Society and called 'The Future of the Past'. Miss Hobhouse's splendid melancholy book is a catalogue of destruction during the last century. Of course Hitler was responsible for much of it; but Miss Hobhouse deals with cases such as the Euston Arch, the Coal Exchange and Carlton Mews – all cases in which an important building could have been saved and was not, in spite of the mobilisation of public opinion in its favour. Lord Kennet's book is a sort of practical surveyor's guide; though as he was the Parliamentary Secretary responsible for the Environment in the last government, one would be tempted (if Kennet were not so obviously one of the most sympathetic and intelligent men ever to tackle the problems) to say: Doctor, cure thyself.

Goodbye London is an illustrated guide to threatened buildings – the architectural equivalent to Hitler's Black List. The buildings are ready to be picked off like days from the calendar. Mr. Fergusson's *Sack of Bath* is the culmination of his long, implacable campaign, in *The Times* and elsewhere, to bring to the public's notice the way in which one of the noblest architectural congeries

in Britain was being wrecked by philistine development.

What can be done to halt the erosion of our heritage? The Festival Hall exhibition gave a fascinating resumé of what has been achieved so far. The first attempt to prevent the destruction and defacing of ancient monuments was a proclamation of Queen Elizabeth I in 1560. That wise and wily monarch prescribed poetic justice for offenders: they would be made to rebuild what they had pulled down to its exact original state. It is tempting to press for a modern Act on the same lines. Cynical speculators and bulldozer-happy councils might think twice about demolishing historic buildings if, instead of paying a negligible fine, they were faced with the enormous bill for rebuilding a seventeenth-century guildhall or Tudor manor house. The principle would be: an aisle for an aisle, a dog-tooth for a dog-tooth.

But prevention is better than cure. It is quite obvious that the present system of safeguards and sanctions against destruction is ineffective. Ministry 'listings' of important buildings are often either inadequate or scornfully disregarded. Foundations such as the National Trust, the Society for the Protection of Ancient Buildings and the Victorian Society have achieved much; but needless destruction continues at a horrifying rate. A few crusaders such as Sir John Betjeman and Mr. Simon Jenkins of the *Evening Standard* do their best against official vandalism; but the public as a whole feel impotent to prevent it. Very often they learn of an impending outrage too late, and are blandly informed that they missed their chance to attend a public meeting or to look at the plans in the Town Hall, and that now demolition must go ahead.

What is needed is a practical and foolproof system of putting an absolute stop to any particular development until the widest possible public advertisement and discussion have taken place. We feel that the best way to achieve this would be for the Prime Minister to appoint a Minister of Conservation, a kind of architectural Ombudsman. It is perfectly open to the Prime Minister to choose the new Minister from outside Parliament; and surely the ideal man or woman for the job would be someone of no cramping party allegiance, someone quite independent and with wide architectural knowledge. Sir Nikolaus Pevsner, Mr. Iain Nairn, Miss Hermione Hobhouse, Dr. Clifford Musgrave and Mr. Mark Girouard are the kind of people from whom the choice might be made. The Minister could be invested with the power to delay for up to two years any proposed development he or she considers dubious. In such cases, public funds should be used to advertise adequately the developers' intentions. Too often at present, notice is limited to an insignificant classified advertisement and a scrap of typewriting tied to a lamp-post or railing. Drastic penalties should be imposed on any developer who disregards the Minister's order – including prison sentences, for where millions of pounds are at stake, even heavy pecuniary penalties may be ineffective. The Minister would work closely with the existing conservation bodies. With so many Angels of Death around, one Guardian Angel is surely not an exorbitant request.

The Iconography of the Rhinoceros from Dürer to Stubbs

Part I: Dürer's Ganda

T. H. Clarke



In July, 1497, a Portuguese fleet sailed from Lisbon commanded by Vasco da Gama and with its arrival in Calicut ten months later the Europeans had finally reached India by sea. In 1511 Alfonso de Albuquerque took Malacca and by 1513 the Portuguese had reached China. It is within the context of this Portuguese conquest of the East in the spring of 1514 that diplomatic negotiations with Muzaffar, King of Cambaia, were engaged by Albuquerque from his headquarters at Goa whence he despatched certain presents, mostly vessels of silver, in return for which he personally was given a 'monstrous beast' called in the Guzurat language a *ganda*.¹ The rhinoceros, to use its European name, wintered at Surat, arrived in Goa on September

15, 1514, and left for Portugal as a present to King Manuel in a fleet which sailed from Cochin early in January, 1515. The route to Europe then passed between Madagascar and the mainland of Africa. A young German resident in Lisbon, Valentin Ferdinand, records the arrival of the rhinoceros in Lisbon on May 20.²

So begins the improbable story of the rhinoceros in Europe. Although, as a modern writer³ has observed 'aesthetically, one fully realises, the rhinoceros has missed the bus', yet it seems worthwhile to trace, however briefly, in this and a succeeding article the impact of this exotic and unlikely animal on European art. The two-horned African rhinoceros had been

Colour

Watercolour drawing of the dish of the Plat de Mémoire in the Meissen dinner service at Alnwick Castle, German, c. 1745. The Duke of Northumberland.

n to the Romans, but although there are scattered references by early Christian writers and medieval travellers, no live animal had been seen in Europe until May, 1515; it does not figure in bestiaries or printed books. The Lisbon beast was a one-horned rhinoceros; the first African rhinoceros (two-horned) to be imported into Europe since Roman times arrived at the Regent's Park headquarters of the Zoological Society only in 1868.⁴ The Indian or Sumatran rhinoceros, therefore, is the one treated in the legend, Manuel I, King of Portugal, determined to put it to the test, for he had already, amongst other animals, an elephant in his menagerie at Ribeira.⁶ The combat on Trinity Sunday, 1515, ended in a decisive defeat for the elephant, who fled in terror. A few months later, in December, the rhinoceros was shipped as a present to Pope Leo X, to join the elephant⁷ and a cheetah sent the previous year. The king included, besides vessels of silver, a gilt-iron chain and a green velvet collar studded with gilt roses and pearls. As the Portuguese author, Fontoura da Silva, so charmingly comments 'How dandy poor animals must appear in such harness'. Arriving in Lisbon in January, 1516, the animal was brought to the request of the French king, Francis I, who had just arrived from La Sainte Baume. Re-embarking at the end of January or early February, 1516, the ship, the *Santa Catarina*, set sail for Rome but, a storm blowing, the ship and all aboard were lost in the Gulf of Spezia, probably off Spezia; the rhinoceros, drowned, was washed ashore, presently stuffed and so arrived at the Vatican a triumph of the taxidermist's art.⁸

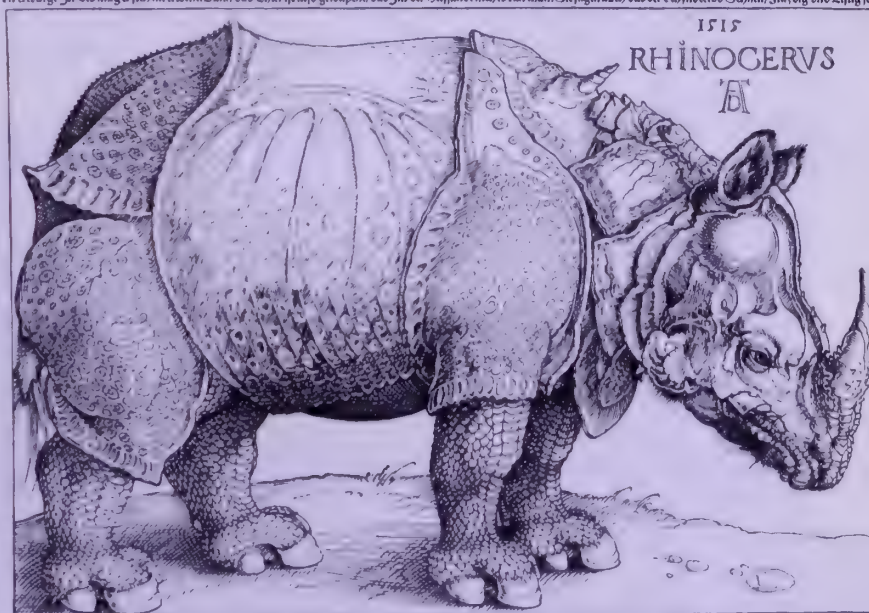
Meanwhile a drawing, possibly by a Portuguese artist, and a description of this exotic animal by Valentinus, had arrived in Nuremberg and provided the material and stimulus for Dürer's drawing and woodcut, both produced in 1515 (Nos. 1 and 2) and to be seen together at the recent exhibition in the British Museum.⁹ The drawing, which went to the British Museum as part of Sir Hans Sloane's collection, was one of a large number of Dürer drawings; but, as we are told, he kept it not among his old master drawings, but in the section devoted to natural history. It is remarkable about Dürer's drawing and the woodcuts in all their editions is how he was able to capture the essentials of this extraordinary animal without ever having seen it. It is easy with hindsight to be critical. The addition of a small twisting horn on the withers is pure invention, or a mis-reading of the Portuguese sketch, or possibly an echo of the fabled unicorn, whose existence had not yet been doubted. The highly stylised drawing of the folds of thick skin so that they seem to be made of steel sheets of iron of pre-Maximilian date, with their oval and



1. Preparatory pencil drawing by Dürer of the Lisbon rhinoceros for the 1515 woodcut. Sloane Collection, British Museum.

2. Dürer's woodcut of 1515, first edition. British Museum.

11. Ad. Cluifius gewert 1515. In der Stadt May. Hat man den großmüthigen König von Portugal. Ein andern Lysafona brachte auf. India/da sollich lebendiges Thier. Das nennen sie Rhinoceros. Das ist bremit aller feiner gestalt. Es hat ein horn an der schnabel. Und ist es dicken Schales überlegt. Und ist in der groß als der Gelfant. Aber in der macht nicht von paynen. Und ist sehr stoffig. Es hat ein schiff. Es hat ein horn an der schnabel. Das seyndt es alles zu weizen wo es bey flammen ist. Das drey Thier ist des Gelfants feind. Der Gelfant juchet es fast ebel. Und wo es in antunde so laufft. Im das Thier mit dem kopf zwischen bey so dem parr und reißt den Gelfant vnden am parr auf. Und erdriget. In des mag es sich nicht wehren. Dann das Thier ist also gewapent das im der Gelfant nicht so kan thun. Sie jagen auch das der Rhinoceros Schindl. Starbig und Luffig ist.



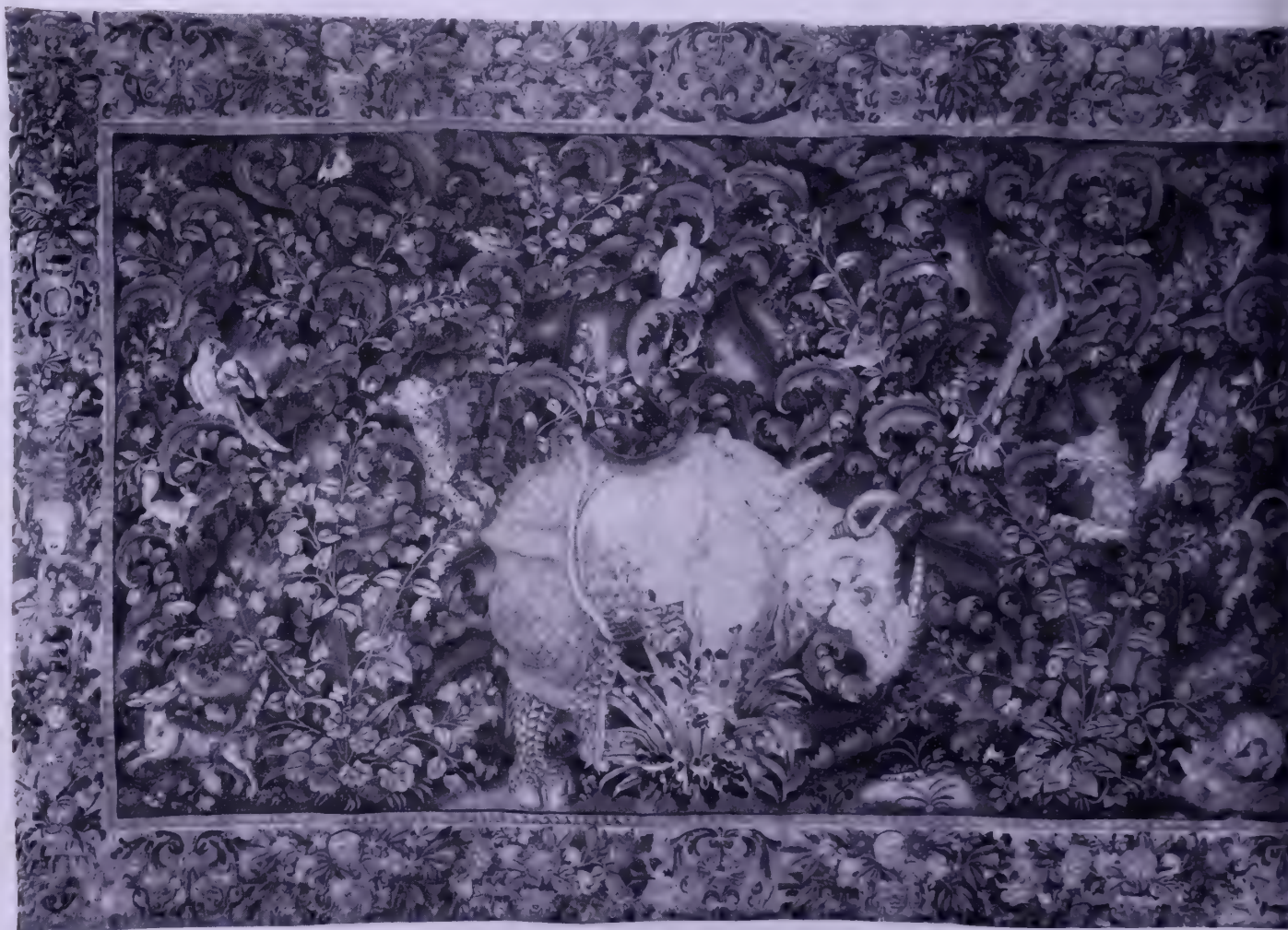
circular markings, in places remarkably like the *oeil-de-perdrix* pattern of Sèvres, simply do not exist in fact, any more than do the carefully drawn scales on the legs. The German name for a rhinoceros of this Indian species is aptly *Panzernashorn*. Zoologically then, there is much to be desired, yet nonetheless as P. J. Cole¹⁰ has noted, Dürer's woodcut 'envisages the distinctive congruity of the animal, better than later ones executed from life', a remark whose truth can be seen in this article.

The impact of Dürer's woodcut on the European imagination is one of the extraordinary triumphs of an artistic vision. There was, as will be seen in the second of these articles, another vision, a more naturalistic one,

3. Woodcut of 1548
by Enea Vico,
after Dürer.



4. Mid-16th century
Tapestry 'à feuilles
d'aristoloche',
manufactured at
Grammont, Low
Countries.
Krönborg Castle,
Elsinore, Denmark.



too from a woodcut of the same date, 1515, by
 Burmair, but this less fanciful animal never had a
 against Dürer's. Not only did the latter's run
 number of editions but at once his version of the
 rhinoceros, usually unacknowledged, passed into
 zoological literature. This aspect of the Dürer rhino-
 has been amusingly and brilliantly covered by
 P. J. Cole. He shows how Gesner (1551),
 (1575), Johnson (1650) and many others
 prized the Dürer woodcut, until finally he
 es not in a magnificent and learned folio with
 coloured plates, but in an unremembered shabby
 imitation by a hack writer to which the author did
 'even put his name' in 1769.¹¹

It was in the visual arts as well as in zoological
 that Dürer's rhinoceros had a quasi-monopoly
 for nearly 250 years; from 1515 until the 1740s, when
 the live animal – there had been others in between
 but passed unhonoured – became a European sensa-
 tion. Meanwhile it is the purpose of this article to draw
 attention to a haphazard assortment of Dürer's 'ganda'
 rhinoceroses arranged chronologically and in a variety of materials
 and techniques; this selection is subjective and of course
 incomplete.¹²

Next then is another woodcut¹³ of 1548 by Enea
 Vico (No. 3) that is virtually a copy of the Dürer
 woodcut except that it is in reverse and that Vico has
 omitted the hairs on the tail which Dürer omitted,
 probably because his boxwood block was too small.
 And of roughly the same date there is the magni-
 ficent tapestry at Krönborg Castle Denmark (No. 4),
 of the type known from the decoration as *feuilles-de-
 choux* (cabbage leaves) or more recently as *feuilles
 de toloche* and given to a factory at Grammont in
 the Low Countries.¹⁴ Its nasal horn is like a thick stick
 of treacle sugar, or as though cut out of cardboard, and
 the writhen horn on its back has increased in size, but
 is clearly Dürer's animal.

The next two representations are both in low relief,
 one in stone, the other in bronze and both in Italy. The
 marble relief (No. 5) now in the Deposito dei Fram-
 menti at the Museo Archeologico in Naples is part of
 the Borgia collection of classical antiquities, left to the
 Museum as such and published by Otto Keller (in *Die
 Tierwelt*, 1909), as a 'Pompeian relief', pre-
 sumably of the 1st century AD.¹⁵ But it is, of course,
 derived from Dürer's rhinoceros, not directly from the
 woodcut but possibly from Vico's version (No. 3),
 not only is it facing the right way but it also has
 the large spiral horn on the withers and the complete
 already noticed; but the relief is squatter and
 because of the relative intractability of the material,
 more, less detailed.

The second relief is on one of the west doors of Pisa
 Cathedral (No. 6) completed c. 1600 to replace the one
 destroyed by fire in 1595.¹⁶ The rhinoceros faces this
 door to the right and is placed at the bottom of the
 central door. Probably by the sculptor, Angelo
 Scalani, to whom payment was made for the eight
 figures on the right door, including 'uno rinoceronte',
 the pachyderm in nearly full relief stands armoured
 placidly facing a palm tree – the first association of
 the animal and palm tree, together a vision of Cathay and to

be found frequently at a later date, on the Wrightsman
 snuff box (No. 15) for example – with, in the left
 background, the favourite subject of the fight between
 an elephant and a rhinoceros. Except for the size of the
 spiral horn, the rest could be derived from Dürer's
 woodcut direct, but an intermediary source is more
 likely, one that has not so far been traced. But the
 animal combat in the background, the *Tierhatz*, so
 common an ingredient of German as well as Italian art,
 might well be derived from Thevet's cut in his *La
 Cosmographie Universelle* of 1575.¹⁷

By this time the rhinoceros had acquired a symbolic
 as well as a zoological character like its team-mate the
 unicorn, an animal with a greater right to existence
 because there were in treasuries and cabinets of anti-



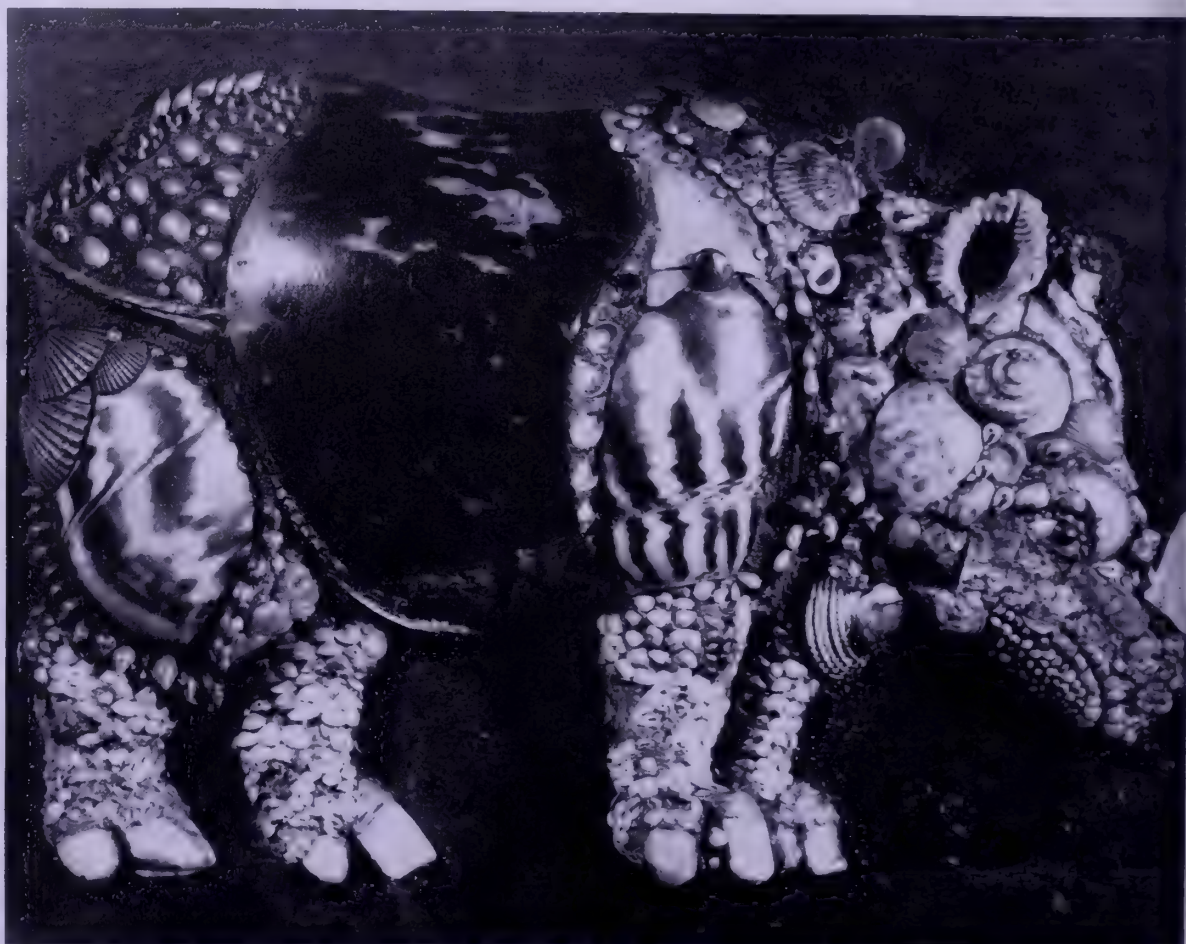
5. Marble relief,
 Italian, sixteenth
 century.
 Museo Nazionale, Naples.

6. Bronze relief on
 one of the west doors
 of Pisa Cathedral,
 probably by Angelo
 Scalani, c. 1600.





7. Detail of the plaster ceiling in the Long Gallery at Blickling Hall, Norfolk, c. 1625. National Trust.



8. Relief in sea-shells and tortoiseshell at Schloss Pommersfelden, near Bamberg, first half seventeenth century. Graf Schönborn.

quity so many more unicorn than rhinoceros have been seen. From Italy to England the cult of the *ganda* spread. The ceiling of Blickling Hall, Norfolk, is to be seen in white plaster, a strange beast (No. 7) derived from Henry Peacham's *Minerva Britanna* or a garden of heroic devices adorned with emblems and impressions of sundry natures newly devised, moralized and improved, 1612. It is a long way from Dürer in the broad notched dorsal horn and in the general coarseness of the engraving which was faithfully followed by the plasterer. Note too the recurrence of the palm-leaf motif. This, perhaps, is the earliest example of a rhinoceros used decoratively in England apart from printed books, and dates from the late 1620s.¹⁸

Closer to the Dürer woodcut and one of the most remarkable objects to have been invented for a cabinet of curiosities is the relief in the castle at Pommersfelden home of the Schönborn family (No. 8); made of shell the body formed of a single tortoiseshell (probably an allusion to the inscription on the Dürer woodcut that says that the skin of the rhinoceros resembles speckled tortoiseshell), legs and head and hindquarters of a variety of shells and the tongue of two rows of corals. Arcimboldesque in inspiration, it is dated to the first half of the seventeenth century and has at least since an inventory of 1732 been associated with an ebony cabinet of c. 1650 containing a collection of shells, kept oddly enough in the prince's bedroom. In gilt-bronze and perhaps towards the middle of the seventeenth century are a pair of small figures, (No. 9) also, it would seem, German, the markings exaggerated in relief, mounts perhaps from a cabinet designed

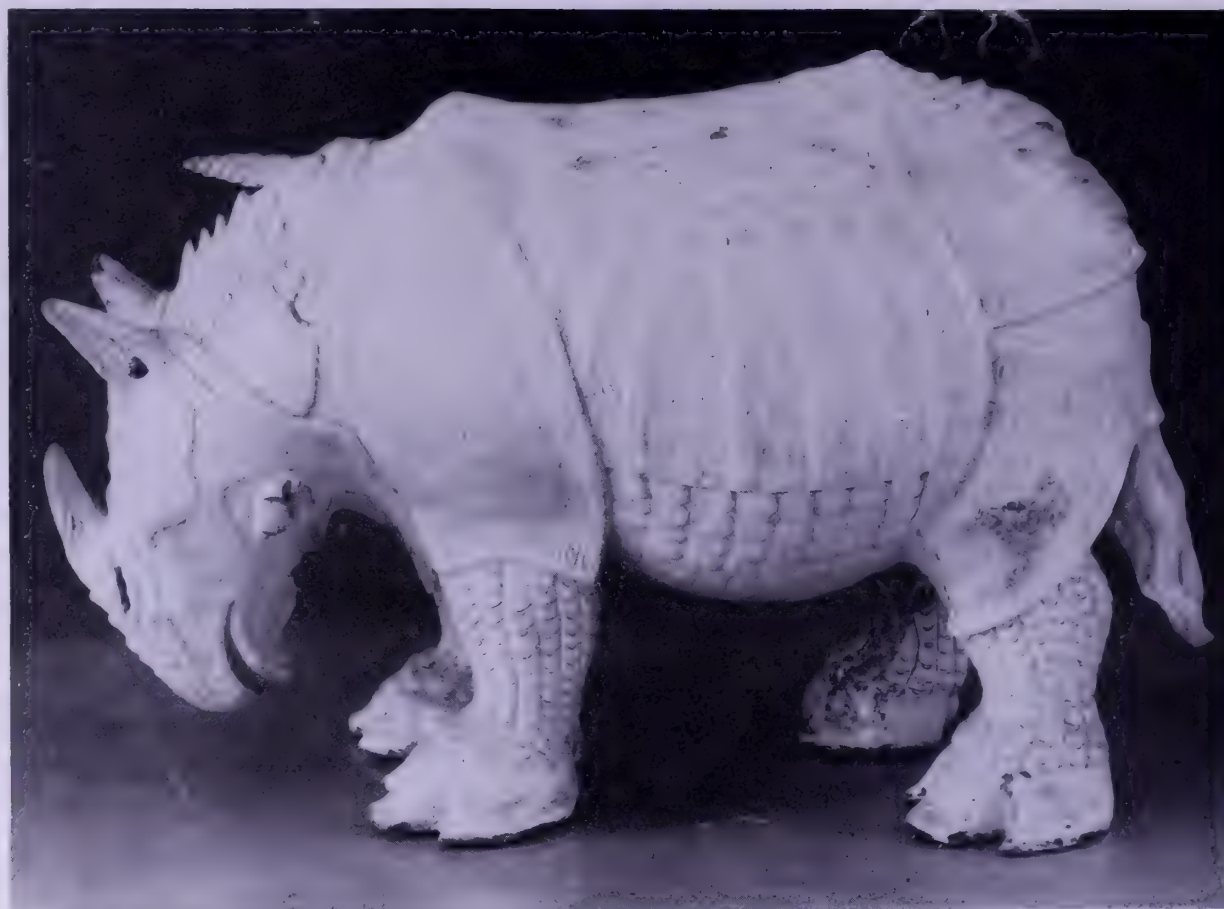
for a *Kunstkammer*.

We must now move on sixty years or more to the court of Augustus the Strong (1670-1733) at Dresden. It is to the pleasure-loving Saxon monarch that we owe one of the few representations of Dürer's *ganda* in the round and of life-size. There is preserved in the Kupferstich Kabinett at Dresden a coloured drawing of a rhinoceros (No. 10) led by two false orientals who have attached to its horn a sort of bridle of some thin material, followed by three unlikely blackamoors dancing Morris-like around a portable maypole. The

attendants are glancing unconcernedly at the dancers and no wonder, for the animal they lead is, alas, not alive but a dummy made of wood and painted paper. It is in fact part of an elaborate procession, a pair to an elephant, made for court festivities of Augustus the Strong in 1709.²⁰ It was natural, then, that the rhinoceros, paired again with the elephant, should have been one of the earlier animals modelled for his Japanese Palace in Meissen porcelain. The modeller was Johann Gottlieb Kirchner,²¹ predecessor of the great Kaendler, and the date of the white figures is 1731. They were of



11. Meissen
rhinoceros modelled
by Kirchner for the
Japanese Palace,
Dresden, 1731.
Musée Nationale de
Céramique, Sèvres.



unusually large size, (106 × 68 cm.) a remarkable technical achievement and also of considerable impact as works of art. Of eight ordered, four only appear to have been delivered.²² Two are still in the Dresden collections, one in white, one with traces of cold painting, a third, illustrated here (No. 11), was acquired by the Musée Nationale de Céramique at Sèvres in 1837 as part of an exchange, together with several other large white animals and birds also from those models of Kirchner and Kaendler for the Japanese Palace.²³ The direct source of design seems to be the watercolour (No. 10) rather than the Dürer woodcut note the length of the dorsal horn and the central fluted armour-plating degenerating into a pattern of flattened ovals.

The drawing (colour p. 2) here first published is of even greater interest to the Meissen scholar than to the rhinoceros iconographer, for it is one of the very few contemporary drawings of Meissen wares to have survived. It is one of a series of twenty-two watercolour drawings for, or more likely after, a magni-

ficent porcelain dinner service, both drawings and Meissen porcelain the property of the Duke of Northumberland at Alnwick Castle. Most of the service is richly painted with animals after the engravings of the Augsburg animal artist, Johann Elias Ridinger, but two pieces are derived from Dürer, though differing slightly from each other. The first (No. 12) is the original of the watercolour shown in the colour illustration, a large, flat, shaped centre dish or Plat de Ménage, the rather dumpy creature somewhat awed by the rich swags of almost botanical garden flowers, the *Holzschnittblumen* or woodcut flowers that were a feature of Meissen factory decoration around 1740. The watercolour gives us the cost, twenty-four Reichstaler, and the size, eighteen zoll or inches wide and twenty-four broad. Of even greater interest to the student of English porcelain is the fact that another large circular Meissen dish (No. 13), in the same Alnwick service, also has a rhinoceros, this time flanked by more naturalistic flowers, the *deutsche Blumen* of the text books and that, of this dish, there is a replica in

Meissen
plain dish for the
le Ménage in the
rick Castle
ce. c. 1740.
Duke of
thumberland.



Meissen dish
in the Alnwick
the service.
Duke of
thumberland.



14. Chelsea dish,
copied from No. 13,
red anchor period,
c. 1755.
*Irwin Untermyer
Collection, New York.*



Chelsea porcelain of the red anchor period (but of oblong and not circular form, thus recalling the *Plat de Ménage*) in the collection of Judge Untermyer in New York (No. 14). Not only is the rhinoceros exactly copied but also every flower, two roses²⁴ and a tulip to the left, for example, and a single rose spray in the rim above, is exactly mimicked, which means that the Meissen original must have been available in London about 1755 for Chelsea painters to have copied; and this is of importance in the history of the Northumberland service, about which the Meissen archives are silent.

That Chelsea took the pains so elaborately to prolong the existence of the Dürer rhinoceros to 1755 is a tribute to Dürer's genius, for, as the next article will show, by 1755 the armour-plated animal with the scaly legs and writhen horn on its withers had been superseded by the Leyden rhinoceros. Oudry in 1749 and Longhi in 1751 had each painted a rhinoceros from life and engravings had already appeared in 1747; but old ideas die hard. Rhinoceros and palm tree are to be seen again on the Wrightsman snuff box in silver and gold piqué on dark shell, mounted in 1768/9 (No. 15), although the plaque itself had evidently been made earlier. Nonetheless, the fact that it was worth remounting so late was in itself a victory for Dürer, or perhaps a deliberate snub to the new scientific approach to natural history exemplified by Buffon.²⁵

More exactly dateable, to 1749 at latest, is the Louis XV clock, No. 16, with a dial signed Etienne Lenoir à

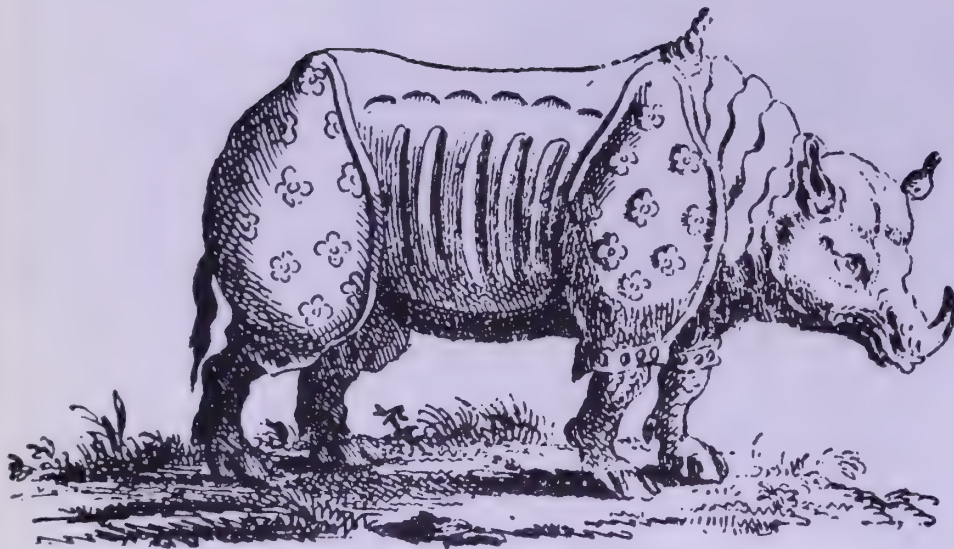
Paris. Each of the eight separate pieces that form this extravaganza has the poinçon of a 'C' below a crown, which was a punch used only between 1745 and 1749. We are a long way from Dürer. Even the horn or nose is now writhen to match the lengthened dorsal one: the folds of skin on the neck have become almost a ruff while the markings on its back have been smoothed out, the scaly legs remaining. Since, as will be shown in the next article, a live rhinoceros was brought to Paris in the summer of 1749 and since Parisian dealers were nothing if not up-to-date, the clock should be dated to 1748 or a year or so earlier.



16. Louis XV ormolu clock, with the poinçon of the crowned 'C', c. 1748.



Louis XV gold
box, the lid
light man
ction.



17. *The Ladies' Amusement*, 1762.

18. Liverpool delft tile, c. 1765. City Art Gallery, Bristol.



Finally to show the utter degradation to which Dürer's noble beast had fallen it is worth glancing for a moment at the figure in the *Ladies' Amusement* of 1762 (No. 17) and at a Liverpool delftware²⁷ tile (No. 18) (in the City Art Gallery, Bristol) which it inspired, if that is the right word. The characteristic dorsal horn has dropped off, the head is nearer a pig or elephant's, but the Dürer original nonetheless can be traced, but only just, in the marking of the rib cage and the discs on the plates of the hide on either side. It is difficult to recognise what Topsell in 1607 had once described in *The Historie of foure-footed Beasts* as 'the second wonder of nature . . . a beast in every way admirable, both for the outward shape, quantity and greatness and also for the inward courage, disposition and mildness'.

The second part of these *Notes Towards the Iconography of the Rhinoceros* follows in a subsequent issue.

NOTES

1. Called Gomda by Dürer in his drawing (No. 1); other Hindu equivalents are Genda, Gainda and Gomela.
2. The story of the Lisbon rhinoceros was first told in any detail by Campbell Dodgson in the Dürer Society's fourth portfolio of 1901, and repeated in an abridged form in the same author's *Catalogue of the Early German Woodcuts in the British Museum*, 1903, Vol. I, p. 307. Loisel's three-volume *Histoire des Ménageries*, Paris 1912, is as usual invaluable, particularly on details of the royal menageries in Portugal. A fascinating small volume of 50 pages is A. Fontoura da Costa's *Deambulations of the Rhinoceros (Ganda) of Muzaffar King of Cambaia, from 1514 to 1516*, published in an individual English by the Portuguese Republic Colonial Office in 1937, useful particularly on the Indian end of the story, but to be used with caution on artistic matters. The final word is again with Campbell Dodgson in an article, 'The Story of Dürer's Ganda' in *The Romance of Fine Prints* published by the Print Society, Kansas City in 1938.
3. Peter Fleming in *My aunt's rhinoceros: a digression*, 1956.
4. 'On the 11th of September, 1868 the first living African Rhinoceros that had been brought to Europe since the day of the Roman Amphitheatre arrived in the Society's Gardens, where it still remains in excellent health and condition'; from a paper by R. L. Sclater read in 1875 and printed in the *Transactions of the Zoological Society of London*, Vol. IX, Part XI, p. 655.
5. 'Thus the nose-horned beast of India, lumpish and gross and mud wallowing, looms always just behind the unicorn, related to it as fact to dream, as actuality to the ideal, as Sancho Panza to Don Quixote,' writes Odell Shepard in *The Lore of the Unicorn*, London, 1930, a great book much neglected but essential for an understanding of the rhinoceros's impact in the West, as is Richard Ettinghausen's monograph, *The Unicorn*, Freer Gallery of Art Occasional Papers No. 3, which despite its title is largely concerned with the rhinoceros (in Arabic *karkadann*).

See Loisel, *op.cit.*, Vol. 1, p. 217; the elephant/rhinoceros fight was in 1515, not 1517, a mistake repeated by Joan Barclay Lloyd in *African Animals in Renaissance Literature and Art*, 1971. Dürer errs the other way, giving the date 1513 in the woodcut inscription.

Joan Barclay Lloyd, *op.cit.*, p. 47 has an entertaining description of this celebrated elephant called Hanno, at whose death in 1516 Pope Leo X commissioned a monument from Raphael. A drawing of this beast by Giulio Romano formed lot 22 in Sotheby's sale of the Ellesmere Collection, part 2, December 5, 1972.

Enquiries at the Vatican have failed to bring to light the stuffed rhino, so far, but it is possible that it still survives, if that is the proper word. An elephant presented to Duke Albrecht V of Bavaria, was stuffed on its death in the 1550s, and was preserved at the Bayrisches Nationalmuseum, Munich until the last war.

'The Graphic Work of Albrecht Dürer', British Museum 1971, Nos. 211 and 212. Campbell Dodgson mentions eight editions of the woodcut, the second after Dürer's death, in 1540, the third c. 1545-50, the last two printed in Holland, c. 1620.

F. J. Cole, 'The History of Albrecht Dürer's Rhinoceros in Zoological Literature' in *Science, Medicine and History: Essays on the Evolution of Scientific Thought and Medical Practice written in honour of Charles Singer*, Oxford University Press, 1933, Vol. 1, p. 331 *et seq.*

F. J. Cole, *ibid.*, p. 354. The 'hack writer' was T. Boreman, *A Description of three hundred animals*, 10th edition, London 1769.

Lack of space forbids the inclusion, for example, of Jean Goujon's design of an obelisk on the back of a rhino for Henry II's triumphal entry into Paris in 1549 or the remarkable ceiling painting of about 1600 in the House of the Scribe in the town of Tunja, Colombia, South America, for which see E. W. Palm, an article on 'Dürer's Ganda and a XVI Century Apotheosis of Hercules at Tunja' in *Gazette des Beaux-Arts*, November 1956, p. 65 *et seq.*

Bartsch XV 305 47. Enea Vico, 1520-1570, was born in Parma, apprenticed in Rome, mentioned by Vasari, moved to Florence in 1545, where this woodcut must have had some considerable influence. There is a rhinoceros amongst the animals in various coloured stones in the grotto of the Medici villa at Castello, from the 1560s. The head of the beast appears on the Florentine fountain in the Piazza Pretorio in Palermo, commissioned from Tribolo in 1560, completed by the minor sculptor Camilliani and exported in 1573. See John Pope-Hennessy, *Italian High Renaissance and Baroque Sculpture*, Vol. III, p. 117 and fig. 168. See Dario Boscaro, *Les Belles Heures de la Tapisserie*, 1972.

See Sir William Gowers in 'Early Rhinoceros in Europe', *Country Life*, February 1952.

See John Pope-Hennessy, *op. cit.*, Catalogue, pp. 88-90.

F. J. Cole, *op. cit.*, p. 343, fig. 8. The most curious print of the traditional fight between the elephant and the rhinoceros is a Dutch mezzotint of 1686 by P. van den Berghe, purporting to portray 'from the life' the two animals 'recently arrived in London from the East Indies', but in fact, as far as the rhino is concerned it is a crude rehash of the Dürer print. There was a rhinoceros in

London in 1684; this will be dealt with in the second part of this article.

18. See *Blickling Hall*, National Trust, 2nd edition, 1970, pp. 7-8. The rhinoceros was used emblematically in the arms granted to the Society of Apothecaries in 1617, and is therefore well-known on English delftware pill-slabs. The grant reads: 'for their Creast uppon a Wreath of their colours, a Rhynoceros, proper...'
19. I wish to thank Graf Schönborn and Herr Wilhelm Schmidt for allowing reproduction of No. 8 and for detailed information on its history. The shell relief was loaned to the exhibition 'Aufgang der Neuzeit' at the Germanisches Nationalmuseum, Nuremberg, in 1952, catalogue p. 16; again in 1971 to the Munich exhibition, *Dürer-Renaissance*, No. 11, and in 1972 to *Bayern. Kunst und Kultur*, No. 803. See also Eugen von Philippovitch, *Kuriositäten/Antiquitäten*, 1966, p. 460. The 1732 inventory lists the relief as being in the prince's bedroom and describes it as 'ein Rhinoceros von muschel formiret nebst etlichen Meer muscheln und Mineralblühe besetzt'.
20. The drawing of the elephant shown at Zurich in 1971, No. 234 in the exhibition 'Kunstschätze aus Dresden' is by Johann Gottlieb Schoene, that of the rhinoceros unattributed. See also Sponsel, *Kabinetstücke der Meissner Porzellanmanufaktur*, 1912, p. 68.
21. Kirchner was chief modeller from April 29, 1727 until April 1728, and again from June 1730 until March 31 1733.
22. In a list of December 13 1731 there is mention of 'l Rhinocerus... in thon poussiret und noch ausgeformet werden muss', ('a rhinoceros modelled in clay and the moulds still to be made'). By August 18 1732 '2 Renoceri' were already in 'rohe porcelaine' ('unfired porcelain'), while by 1734 '4 Rinoceros' priced at 172 reichsthaler each had been delivered, with four more to come, but these had not been completed in 1735. See Sponsel, *ibid.*, pp. 52, 54, 56 and 57; and Karl Berling, *Das Meissner Porzellan und seine Geschichte*, 1900, p. 184.
23. The Kirchner rhinoceros or Panzernashorn was part of a consignment of 57 pieces exchanged in 1837 by Dresden for porcelain from the Sèvres factory (information kindly given by M. Fourest, Conservateur of the Musée National de Céramique at Sèvres). For the white example now at the Zwinger in Dresden see F. H. Hofmann, *Porzellan*, 1932., fig. 272 and Albiker, *Die Meissner Porzellanmanufaktur*, 1935, pl. I, fig. 2 and 1959 edition, fig. 2.
24. See Yvonne Hackenbroch, *Chelsea and other English Porcelain in the Irwin Untermyer Collection*, 1956, pl. 17, fig. 48. The Dürer derivation is there noted, but the intermediary is not Francis Barlow as suggested; it is the Alnwick service, unknown when the Untermyer catalogue was written.
25. The brilliant 'hair' technique in silver and two tones of gold make this snuff box, with its distinguished history, one of the most desirable of rhinocerotid artefacts. For a detailed account, see Francis Watson in *The Wrightsman Collection*, Vol. III, pp. 170-3, where all relevant material is noted.
26. See Pierre Verlet, 'A Note on the Poinçon of the crowned "C"', *Apollo*, xxvi, No. 151, July 1937, pp. 22-3.
27. See Anthony Ray, *English Delftware Tiles*, 1973, pl. 36, No. 359.



1. Hoffnung, mildly plotting a new outrage.

2. Hoffnung, tuba-esque with his own tuba.



difficult to depict a man whose person and talents admired deeply, whom one loved. Affection as as singularity in a critic, his prejudices and blind s, can produce either disrespect or excess of respect, of which can be misleading.

With Gerard Hoffnung, (1925-59) however, the lively narrow spectrum of one person's experience this instance, my own - was probably nearer than normal to being the universal image. The unanimity of affection which surrounded him was rare. He was one of the creative artists who somehow opt out of normal human procedures, and because of this unusual thing, which happens to so few, become especially memorable. There are two ways in which this phenomenon occurs. The first is when the created character overcomes the author and takes precedence over him, as with Alice and Charles Lutwidge Carroll, or Don Quixote and Cervantes. The second is when a person so brilliantly states his own idiosyncratic view of the world that onlookers say: 'that was a real Heath Robinson arrangement'; 'that was a real Emmett'; 'that was pure Hoffnung'. These quotations may fade and fluctuate with time, but it does mean that they do, in a very particular manner, enter into their contemporary history.

The task of surrounding Gerard with words is not helped by this, however. One has somehow to find the means of shining with his reflected light, if one is not to try to convey anything but the husk of the man. This can be done through opinion and observation, both reliable, and by anecdote. Fortunately, he had an exceptional capacity for leaving behind him a trail of evidence.

Also, no matter what Gerard did, nobody who knew him well expected the action itself, his intellectual approach to it, his verbal explanation of it, or, if drawn from him, his portrayal of it, to be anything other than fanatical. Even when he met you and said 'Good evening', there was something in the look he gave you, coming rather theatrically over the top of his glasses, that hinted at the imminence of some absurd catastrophe or phantasmagoric succession of strange events in which he would shortly take part, to the alarm of the onlookers. He represented a constant threat to everybody's normal behaviour. One was tempted to join in. I heard of his death thirteen years ago in that hotel in Liverpool which possesses a frontage faintly resembling the Cenotaph and which a macabre wit once christened 'the monument to the girls who fell in World War One'. A morning paper was pushed under my bedroom door and his picture was on the front page. Being short-sighted, I could not read the caption without glasses, so went back to my room, letting the paper lie, thinking only: 'I wonder what mad thing he has been up to now?' I had no recollections. I had seen him. He had completed three magnificent colour illustrations for a book we were working together, not long before (see colour).

It was only when I was downstairs and had ordered breakfast that I unfolded the paper and had to accept, for the first time, and for all, immediately, that he was dead. It seemed utterly unreasonable, and even now, I cannot look at the paper without a sense of desolation to one of his dis-

Gerard Hoffnung: A Celebration

John Inglis Hall



3. Hoffnung mimics a cactus by referring to the bristly back of his own head.

4. Hoffnung with his wife, Annetta.



courses, like his address at the Oxford Union; or to one of his weird near fairy tales, like the one about the solitary hedgehog in the garden, for which somebody left out a bowl of bread and milk that was never eaten, and which, it transpired after minutes of absurd verbal embroidery and meandering, was not a hedgehog at all but an abandoned bristle lavatory brush.

On that day, I felt stunned, though he had told me often that he did not believe that he would live to be old. I came to with a plate of congealed bacon and eggs in front of me, and remembered how, a few months earlier, we had been eating together in another hotel breakfast room eggs and bacon which had sat too long before serving. He asked the waiter for a piece of paper and drew a picture of two shrivelled, dishevelled, elderly fried eggs, and below them, two smooth, moonlike young fried eggs.

Then he called the waiter over again, and said, 'Would you please take these eggs back to the chef and give him this drawing. We'd like the second kind instead of them, if he wouldn't mind'.

Five minutes later, the chef came over to us himself, carrying the new fried eggs. He said, 'I've seen drawings like this in a magazine of my wife's, sir, haven't I? It was your two chickens that did it. You're Mr. Offman, aren't you?'

'Well, no, not quite,' said Gerard, 'But nearly...'

There were two hens, wearing picture hats, one beside each pair of eggs that he had drawn, one distressed, the other rejoicing. He signed the drawing and gave it back to the chef. It was this parallel memory of the living, durable Gerard which enabled me to work on that day, and eventually, to return to London.

How, after thirteen years, do I remember him? A



5. Sketch showing obvious debt to Wilhelm Busch: Hoffnung was aged about fourteen when he drew it.

set of photographs always shows me an imaginative actor at work, playing the immense variations of himself. He seems also to pose as one of his own characters, or to practise being one of his own models. His physical appearance, which was not unlike that of a middle-aged man, even when he was young, is one thing. His mimicry, which enabled him to convey an idea through the mind, with minimal gesture, is another. Photographed with a tuba, he managed somehow to take on a tuba-esque quality himself, as though the two of them were



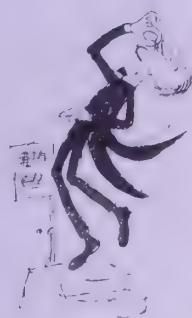
6. The sketch in the bottom left hand corner was done between the ages of twelve and fourteen the remainder between the ages of eight and twelve.



Alerto



Dolce



Affettuoso



Lusingando



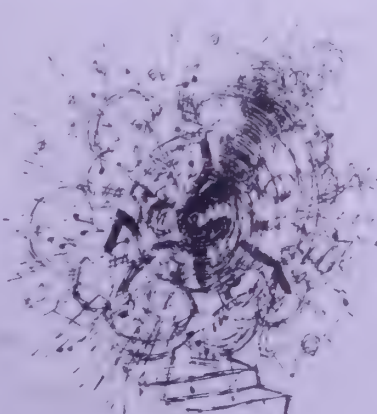
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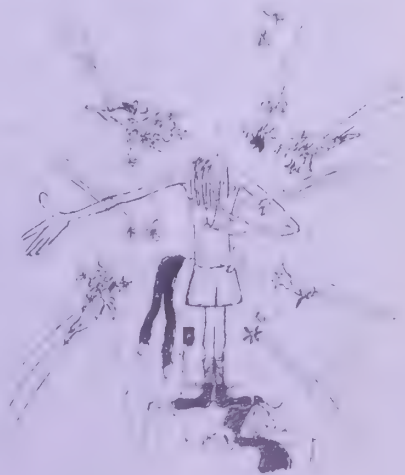
Pizzicato



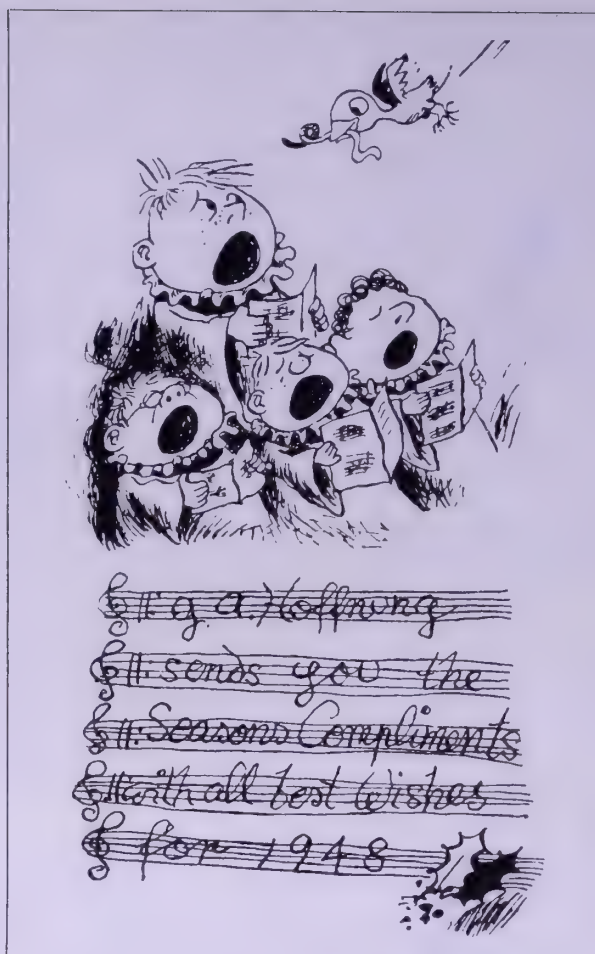
Subito piano



Finale furioso

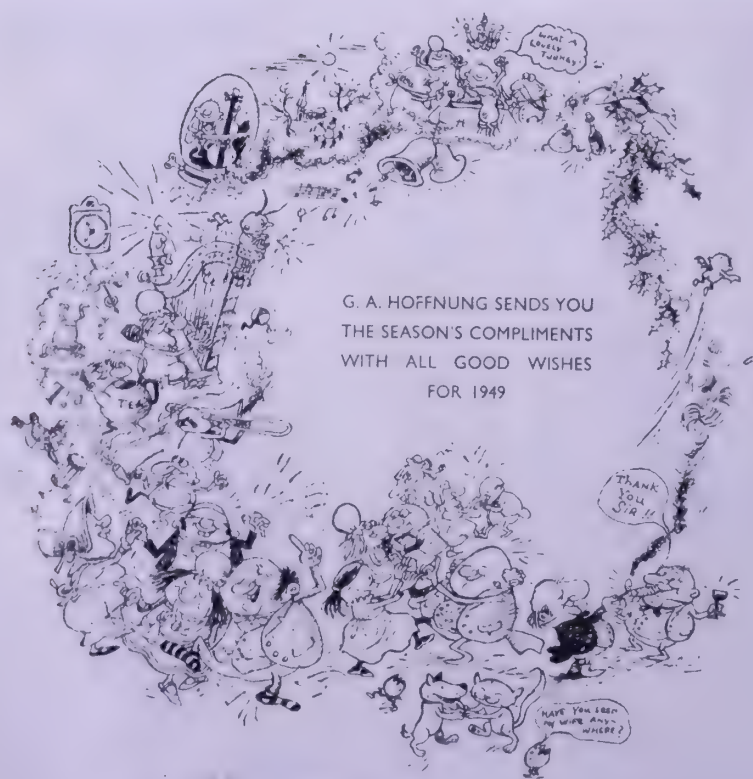


Hoffnung
BRUNO JULYAN SCHÖDER



8. Choirboys at the mercy of a maternal sparrow: Hoffnung's Christmas card for 1948.

9. Hoffnung's Christmas Card for 1949. A suggestion of Breughel pervades a remarkable Victorian Christmas scene.



personal friends or relatives, and not musician as an instrument. The portrait of him, gazing with no critical astonishment at a spiny cactus, whilst stroking the bristly back of his own head is another example of the same phenomenon.

The middle-aged appearance which he enjoyed almost cultivated, for a large part of his life, gave him for me, the quality of a person immune from the passage of time, or halted in time. It means, for example, that I find it difficult to date anything we did together, except when I come across an old diary entry 'Lunch with Gerard', or a dated Christmas card. I had even to rack my brains to recall when I met him. It was in fact with Nigel Nicolson at George Weidenfeld and Nicolson's then office in the West End a little more than ten years before he died. Already, he was a multiple personality, a succession of his own projections, using himself as he did his pipe, as a theatrical prop, to brandish at people. He played up to everyone, including himself, acting and over-acting, creating his own serial character as he went along, like a playwright pitchforking his varied selves into one of his own comedies.

When he drew, he seemed to me to draw not only pictures of people he had seen and was translating, but also people whom, in his imagination, he had been, or was. For this reason, he was able to make you accept that a nose could, if long enough, be played effectively as a clarinet; portray the droll despair, combined with stoic acceptance of the difficulty in which he found himself, of the cellist playing his instrument with the sharp edge of a handsaw; deplore the fury of battling contestants in what he once called 'the tro bone dilemma'; display a convincing case for English breakfast sausage being able to play the harp; expose choirboys making their congregation hear to the Herald Angels, open mouthed, at the mercy of a keen maternal sparrow, swooping on them brightly with a nourishing worm.

Watching him in a bus or on the street, I felt conscious all the time that he was seeing more than the ordinarily different people from those that I was seeing; that he was indulging in epicurean rejoicing over the spectacle of exceptional noses, prominent Adam's apples, strange dentitions, badly adjusted wigs, bat-like ears, huge feet. All normal sights were there to be seized and transformed, grotesquely, but also magically, as in his superb illustrations for Colette's *L'Enfer et le Sortilege*, or wittily, as in his *The Maestro*, the idea for which was conceived at a lunch we had together at which we decided, with Gerard acting all the while, to an amazed public in the restaurant, a remarkable series of 'podium tableaux', that the Conductor was one of the musical subjects that he must caricature.

Talking to him, one had to live in his world rather than one's own, consenting to his finely woven skein of fascinating nonsense, interspersed with intervals of deep seriousness. Not everyone remembers, or even knows, that he became a Quaker, and that, for several years, he was one of the youngest prison visitors. He was, in fact, a very unlikely man indeed.

He even realised that his own ebullience was sometimes exhausting. He once asked me did he talk



The woman's and child's names
 are not known.



The man's and woman's names
 are not known.

Colour

Two illustrations for *Porcellina, the Sow with the Glamorous Eyes*, a children's book written by John Inglis Hall and illustrated by Hoffnug, left incomplete at the time of the artist's death.

10. John Inglis Hall,
the author of this
memoir, in 1950.



much and hold the centre of the stage too often. I answered, as a joke, that sometimes a conversation with him was like being run over by a beautifully decorated float with a brass band playing on it, at the Lord Mayor's Show, and finding oneself uninjured after the experience.

He laughed, then said quietly, 'Is it really? . . . I suppose its all right then? . . .'

I said, 'Yes'.

His was a huge ego, but strictly pardonable. With it there was something gentle, modest and more than

11. 'Leprechaun at ease, observed one-eyed, by an owl'.



ordinarily responsible, responsive and humane. His whole complex personality, his music, and the enigma of his behaviour and drawing, were all of a piece.

The pleasure of Gerard in anecdote, detached from his public fame, could be a book in itself. When my sons were young and he came to dinner, for instance, he always presented a performance. If it was a reflection of a Conrad-like Secret Agent or a Harry Lime, being un-sinister, he put such tremendous energy into being sinister that he made it almost as menacing as the real thing. He could put down a clarinet in its case, an ocarina in its little box, and run from it with such exquisite terror, blocking his ears, that it became instantly an infernal machine. He used also to announce his arrival for dinner by playing any musical instrument he happened to have with him through the letter box, which he propped open with the evening paper. There was nothing farcical about these performances. If there was intention in them, it was only to give pleasure to everyone, including himself, and to banish solemn care.

He would telephone me at my office, often at immensely inconvenient times. I always knew who it was because the telephonist was usually laughing when she called, and said: 'Its your friend . . . you know the one . . .' and there was Gerard, with his drawn-out, slow, comedy voice: 'Can you spare a moment? . . . You see . . .' Once, near Christmas, the problem was: ' . . . I've just drawn a long queue of Father Christmas outside a cinema. What film could they be going to see?' I suggested 'Dracula', but this was one to which we never found a satisfactory answer, and the drawing I think, was abandoned. Another time, he rang me in the middle of a long and serious meeting at which I was in the chair, with the query: 'What do you think I should pay for a second hand trombone?' I answered off the cuff that he should ring the Metal Exchange and find out the price of scrap brass, call on Boosey & Hawkes, the musical instrument people, borrow a trombone the size of the one he wanted, weigh it, then get as near to the scrap price as he could from the secondhand dealer. He said: 'Is that the best way to do it, do you think?' I answered: 'I don't know. It has probably never been done that way before'. He told me later that he did it, and got his trombone at very near the scrap metal price. He also told me that Boosey & Hawkes' manager took him out to tea at the Trocadero afterwards, and that he had ordered shrimps with his.

At another tea, Gerard and Emmett were guests at our flat in London. We had filled in the fake marble fireplace of the centrally heated living-room with a lighted aquarium and tropical fish. It was winter. As they sat down, Emmett said: 'Throw another fish on the fire, Gerard. I feel cold'. Gerard looked round the room for a moment then said in a stage whisper: 'John's wife may be outside filling the fish-scuttle. Why don't people carry kippers around with them like they used to? My great-aunt in Berlin always did that is, when she was in England. This would never have happened . . .' One was almost prepared to believe that he had, in fact, a great-aunt in Berlin who did this curious, this inexplicable thing.

took part one evening, Gerard, Peter Henniker-Heaton, then of the *Christian Science Monitor* and myself, with Archibald Crawford Q.C., in air, in a brains trust to entertain an old people's in Paddington. It was billed to last an hour and a instead, by accident, it lasted nearly three hours, an interval for tea, called by the resident doctor e he had to treat several members of the audience haustion due to laughter. Gerard distinguished f early on by a chance remark while lighting his He suddenly removed it from his mouth and You don't mind if I smoke a pipe? . . . Then a and from a cloud of smoke: 'You know, I times think it's really smoking me'.

er Henniker-Heaton, at a time when he had been sly ill, had become an expert on the peculiarities ils, and answered questions about them with wit delicacy. Asked about their married life, he d something as follows: 'It's a little difficult to be discreetly. Being both male and female in one, ose you could say it sits down and has a sort of te debate with itself, then decides to lay some eggs...'

hic Crawford intervened, speaking to an old pink with laughing, but protesting. 'You don't quite happy about this, madam?'

, I'm not', she answered, 'I's not really very nice mean . . . I know it wouldn't do for me . . .'

ere was a great round of applause for this. Gerard atching her, rubicund, benevolent, spectacularly y for his twenty-five years. She was clearly to be ial for one of his characters, alive but not really n from life, impossible yet human, not a portrait projection of his personal fantasy.

awford turned to Gerard.

ell, Gerard, what do you know about the snail? ard spun out the reply with pauses, elaborate tions, pitching his voice alternately high and low, hing the back of his neck with the stem of his making strange faces. 'The snail? . . . Yes, d . . . I don't know much about them really . . . t, I believe a snail has the most charming smile rovided you can locate it.'

s musical exploits have a particular enchantment se he made his instruments almost come alive. He anted in them character and behaviour, allied his own, which he brought into his life as well as ding them in his drawn comedies. Nor was it a ure to be a trombone, a tuba, a clarinet or a bugle arard's life. You had to be prepared for anything. ssing a Salvation Army band one Sunday, for ple, with his tuba, he noticed that it lacked a tuba r, fell in behind at once, and began to play. wards, he introduced himself and his instrument, hey were invited to come again. This went on for al weeks, until he rang me up one day, and said: know the Salvation Army band I told you about? , they've just asked me to wear uniform, so I can't a. If I did, people who saw me might not believe the Salvation Army is a serious organisation any?'

e first time he spoke to Fleur Cowles in New about one of his cartoons for her magazine *Flair*,



12. An early rendering of the 'cello and handsaw theme.

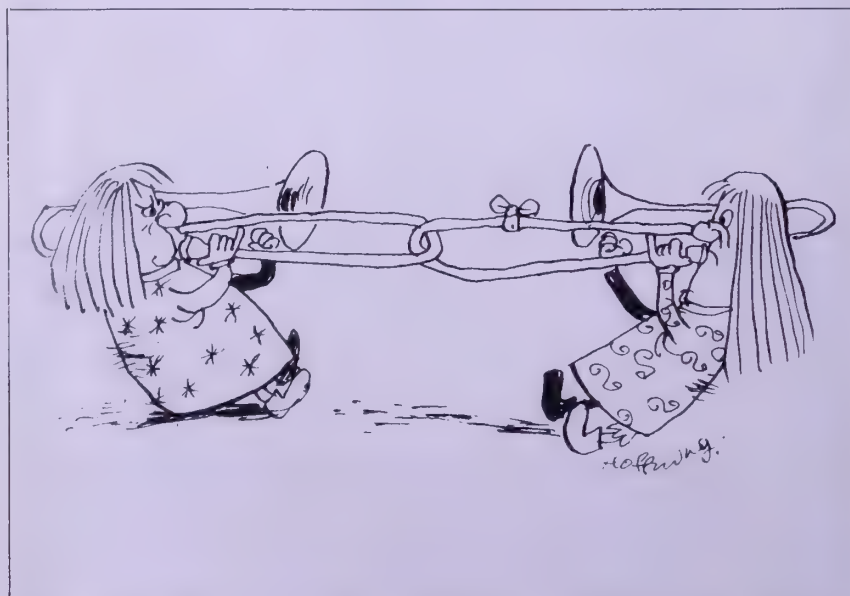


13. A page of later sketches: the nose as clarinet; 'cello and handsaw theme; the sausage as harpist; two cats.



14. Page of drawings done while visiting John Inglis Hall's distant cousin, Ned Stephens, in Dublin, when they hunted the leprechaun.

15. 'The trombone dilemma'. c. 1950.



he told me how, suddenly, he became over-whelmed by the experience of speaking across the Atlantic. He cried: 'Miss Cowles, Miss Cowles - I've never spoken to America by phone before! I must play you a little celebration fanfare on my bugle!' This he did, and he called his other friends on the magazine, one by one, to listen. My family owns the bugle.

Possibly one of his best musical comedy tunes took place in the Customs Hall at Harwich, when he was returning from a ski-ing holiday in Switzerland. He told me the story. He had managed to lose most of his luggage and arrived carrying only a ridiculous small overnight bag, skis and a new tuba. He had brought it because, as he explained to me, his old one was becoming cantankerous and, he thought, needed a companion or a wife. Asked if he had anything to declare, he said: 'Well, I've got this little bag with shaving things, soap and tobacco; skis and a tuba. This is the tuba. You don't believe me? Let me show you'.

Unpacking it, he proceeded to play a selection from Vaughan-Williams' Tuba Concerto, singing and playing other instrumental parts, and when convenient conducting himself, as though he was an orchestra. Customs business stopped. Passengers would not leave to catch the train until the show was over. I caught it all and experience vicariously, as I did so often. Sometimes, the total detachment from the humdrum that he brought to everyone in the exercise of one of his manifestations of his power to surprise and lead.

These are only a few of the incidents, which, because of their charm and peculiarities, bind me to Hoffmeyer to life. As commentary on the man, they also, perhaps, explain something about why his drawings are as they are. They are not only drawings, but also the imaginative reflections of a life lived in an extraordinary fashion.

His capacity to draw came to him early. However, I did not know until a short time ago when he was in Annetta, showed me a collection of his childhood drawings. At eight, he was drawing and colouring vivid scenes of performers in Germanic wind orchestras, and other illustrations that fairly jump at you from the page (Nos. 5 & 6). At twelve to fourteen, he was becoming more technically accomplished, sometimes in a manner reminiscent of Wilhelm Busch, in books like *Die fromme Helene*. This was not a long step to the highly personal technical skills acquired after he came with his parents to live in England and began his grotesques and affectionate parodies of human beings, like the series he did when he went to visit my distant cousin Ned Stephens in Dublin (Nos. 7 & 8) and for what must have been an extraordinary few days, they went hunting Leprechauns in the neighbourhood of Glendalough.

My final memory of him is from the farewell service which took place in London. During the moving silence, an elderly man with grey hair, sitting on a few benches in front of us, cried out suddenly: 'My friend lives!' They were, as I remember it, almost the only words spoken by the congregation at the service. Who could have said better?

An Unrecorded Spode Print

Felicity Mallet

Blue and white transfer-printed wares, according to one authority,¹ were the 'most important single product' of the pottery trade in early nineteenth-century England, while another modern writer² estimates that over half the country's total production of pottery consisted of blue and white. There was hardly a major factory that did not make these wares in quantity, and they were the staple product of many minor potteries. This vast output naturally varied greatly in quality, but the Spode factory, under the aegis of Josiah Spode II, produced a greater quantity of fine blue and white ware than any other factory. As Leonard Whiter has written: 'If the Spodes had produced nothing but their plain blue printed wares, their reputation would still be assured'.³ Unsurpassed in excellence of potting, perfection of colour, and quality of engraving, they were above all unequalled in the maintenance of consistently high standards.

Because of the interest these outstanding wares have aroused, there has been considerable speculation about various patterns mentioned by Jewitt in his *Ceramic Art of Great Britain*.⁴ Writing in 1877, at a time when oral tradition probably still survived at the factory concerning its early nineteenth-century productions, he listed thirty-seven patterns used by Spode on its blue and white wares, giving the years of introduction as 1806-26. Of these patterns, the following twelve have never been identified:

New Nankin	1815
Blossom	1817
Waterloo	1818
Arcade	1818
Oriental	1820
Font	1821
Bud and Flower	1822
Sun	1822
Blue Border	1823
Image	1824
Persian	1824
Blue Imperial	1826

Of these unidentified patterns, several may never have been put into production, and, in any case, it might seem optimistic to expect any of the remainder to turn up at so late a date. However, as Leonard Whiter remarks, 'Every collector of Spode blue printed wares hopes he will one day discover a hitherto unknown pattern'.⁵

Recently a broth bowl and cover came to light (Nos. 1, 2, and 3) which, although unmarked, appeared to be Spode, as a comparison with a marked Spode broth bowl (No. 4) will show. The shape is illustrated in the 1820 Spode Shape Book, where it is referred to as 'New Shape Broth Bowl and Stand'. It was made in four sizes. The stand shown in the Shape book is missing from the unmarked bowl.

The colour is a typical Spode blue of the highest quality, the blue used on the Indian Sporting service. The border, a fine and fluid design, is in the best traditions of the factory. Although the piece is not marked Spode, there is on the base of the bowl a mark



1. White transfer-printed broth bowl and cover. Unmarked; here attributed to Spode.



2. Other side of bowl shown in No. 1. Diameter 5 inches; Height 4½ inches.



3. Lid of bowl shown in No. 1.

4. Left, broth bowl and cover, marked *Spode*. This type of bowl was made in four sizes, and is referred to in the 1820 *Spode Shape Book* as 'New Shape Broth Bowl and Stand' (stand not shown). Diameter $4\frac{1}{8}$ inches; Height $4\frac{1}{8}$ inches. Right, broth bowl and cover shown in No. 1.

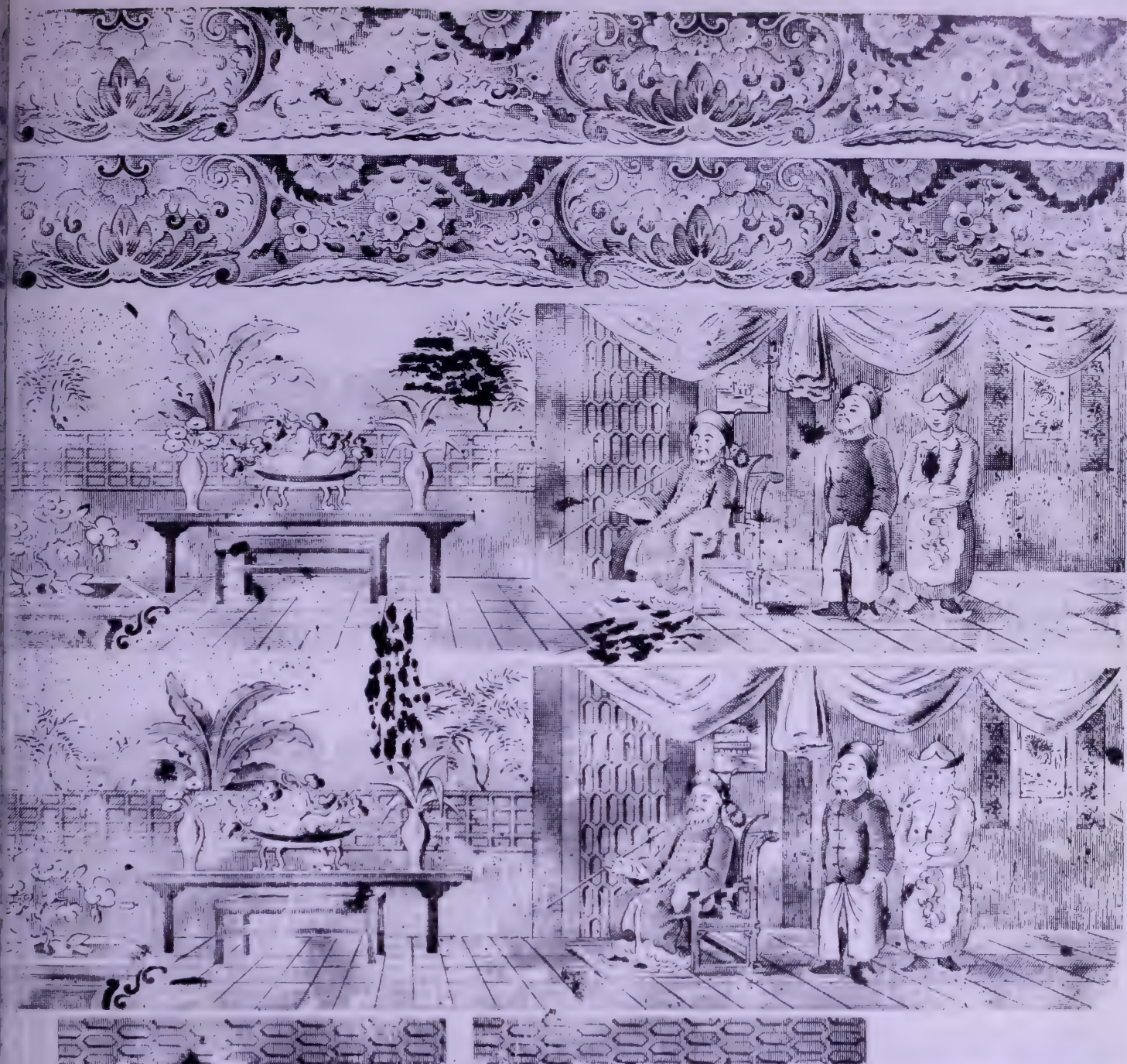
not infrequently found on Spode wares, two lines, generally straight but sometimes slightly curving, forming an X, with a third line crossing them at the point of intersection. The handles are curious and unlike those of any other factory, as though made in two separate pieces and roughly pressed together at the apex, though they would in fact have been fashioned in moulds.

This attribution was subsequently confirmed with the discovery by Mr. Robert Copeland in the Spode Museum of a copper plate (No. 5) bearing this hitherto unknown pattern and border. This does not necessarily mean that the plate was designed or engraved at the factory; outside engravers were used by many major potteries. The implication, however, is that

it was there for use. Shortly after this photograph was sent to Mr. Leonard Whiter egg-stand bearing the same pattern and marked an altogether unhopd-for bonus from fate.

The pattern is adapted from an aquatint *Picturesque Voyage to India by the way of China* by Thomas and William Daniell, published in London 1810, a collection of aquatints with a brief text by Daniells. This was one of the many magnificent illustrated early nineteenth-century travel books which enterprising Staffordshire potters drew and remote subject matter for their blue and white wares. In a world where travel was not lightly taken, where many might not move from their homes from one year's end to another, it must have refreshing novelty to study the ferocious Man who capriole through the pages of Mayer,⁶ or Colonel Forrest⁷ to alight from an elephant in a beautiful small natural meadow, surrounded on all sides by high jungles, and having a sweet clear trickling through its centre', which effectively is a bottle of 'most excellent Madeira' (the enjoyment which was curtailed by a furious buffalo), or, sensationally, to see in the pages of Williamson⁸ a man clawing at an elephant's flank while the marksman in the howdah takes belated aim at his life. These works, and many more, provided the potters and other factories with a variety of scenes, dramatic, exotic, or simply beautiful, to reproduce on pottery. The appeal was romantic and personal; many middle-class static families at home had at least one man serving in the East. The Daniells, in the introduction to the *Picturesque Voyage*, speak of 'associations of sentiment, which in this country must lend to the scenery peculiar attractions: a large part of Hindostan is now annexed to the British Empire; and it can but afford gratification to our public feeling to become familiar with a country to which we are attached by the ties of consanguinity and affection. There are, perhaps, few of us who have not been impelled by stronger motives than curiosity to the progress of an Indian voyage; and to acquire





5. Copper plate from the Spode Museum showing the pattern and border used on the broth bowl shown in No. 1.

6. Aquatint, *A Chinese of Rank*, from *A Picturesque Voyage to India by the way of China* by Thomas and William Daniell, London 1810.



local ideas of those distant regions which it has been the fortune of our friends or relatives to explore'.

The aquatint used for the Spode pattern is entitled *A Chinese of Rank* (No. 6). 'The grave personage in the armchair is known by the beads on his neck to be a Mandarin of distinguished rank; and the badge worn on his breast, exhibiting the figure of a bird, intimates that he fills not a military but a civil department: the two attendants are ready to light his pipe, an operation frequently performed by a lens, or to replenish it with tobacco.'

The designers and engravers employed by the Spode factory were unusually skilful at adapting prints for use on pottery. Mr. J. K. des Fontaines has illustrated this with reference to the Indian Sporting service,⁹ and in the present case the engraver has been equally successful. It will be seen from the print that to the right of the *Chinese of Rank* is a courtyard with buildings on the far side. Since this would appear, on pottery, as an indistinct jumble, the wall has been extended in the copper plate all the way behind the figures. What the Daniells describe as 'frames of silk of various colours, with characters, which convey some moral axiom or religious precept', remain. A hanging curtain has been successfully introduced to round off the top of the copper plate. The curious honeycomb wall to the left has been extracted from another aquatint in the same book, *View in a Chinese Garden* (No. 7). ('... If we except their ridiculous attachment to artificial rocks, a Chinese garden presents few objects that good sense and good taste will not approve'.)

On the left of the aquatint is another section of the courtyard with further buildings behind; these too disappear on the copper plate. To the two trees beyond the palings in the aquatint the engraver has added a third for balance. Behind the foreground trees, where the buildings stood, the horizon is filled with an unbroken line of trees, seen more clearly on the bowl

than on the copper plate. 'The lantern suspended near the window is used at night, when it is splendidly illuminated', but on the copper plate it has disappeared. The 'vases of porcelain, containing fruit and flowers', remain, and the table, cut short in the aquatint, is completed in the copper plate. The effect would still have appeared unbalanced, and the engraver has corrected this by adding, in the left hand corner, a plant-container, similar to one in yet another aquatint, *A Chinese Gentleman*. The small, squat Chinese garden seat in the print disappears on the copper plate.

In this skilful and balanced adaptation, the Chinese feeling of the Daniells' original has evaporated. The wily and watchful face of the pipe-smoker has disappeared, leaving a bland and cosy countenance, an Englishman's *Chu Chin Chinaman*. The hand of Repton hovers over the park beyond the palings, the hanging curtain might have ornamented the pages of George Smith's *Collection of designs for Household Furniture and Interior Decoration* (1808), and the pot in the plant-holder looks remarkably like a home-grown geranium.

The fact that the engraver clearly had access to the whole book, not just one aquatint from it, raises the question of whether it was intended to produce a dinner service with different scenes from the *Picturesque Voyage*. Spode's Caramanian service uses a variety of prints from Luigi Mayer's *Views in Palestine and Caramania* (1804); the Indian Sporting service also uses a quantity of plates from Williamson's *Oriental Field Sports*, different views in both cases being adapted for varying sizes of plates, tureens, etc. This was, however, exceptional. The Greek, Botanical and Floral services and the later Aesop's Fable service, are all examples where more than one scene was used. Other services – 'Blue Italian', 'Milkmaid', 'Lucano', 'Tiber', etc., consist of one scene adapted for different sizes of ware. Also, we now have examples of the new pattern on the broth bowl and the egg stand, as well as the copper plate, so



7. Aquatint, *A Chinese Garden*, from the same book. '... Where groves and pavilions, and water are combined not only to produce the charms of beauty and variety, but the comforts of coolness and shade.'

more or less certain that this was to be a one-view
 be. This is disappointing, as the *Picturesque Voyage*
 of suitable prints for a dinner-service, including
 lush gardens, a fierce soldier, a picturesque barber,
 delicate females. ('The women are all reared in
 France and imbecility; and women of rank have the
 national misery of existing without even those femin-
 occupations which employ the lower orders.') It
 is, however, most unlikely that any of these were

so often happens when any aspect of the barely
 ordered world of blue and white nineteenth-century
 earthenware is examined, we are left with a series of
 questions, the first of which, at least, is straightforward
 the Chinaman one of the unidentified patterns on
 Spode's list, and if so, which one? Some of the titles –
 'The Border', for example, or 'Image' – could mean
 anything. At least we can rule out 'Waterloo'. The
 possibilities are either 'New Nankin' (1815) or
 'Oriental' (1820). If the pattern is 'New Nankin', it
 appeared five years after the '*Picturesque Voyage*' was
 published; if 'Oriental', ten. The time-lag appears to
 be of little significance; the print from which the
 'Oriental' pattern was taken appeared in 1797–8¹⁰;
 Spode dates its introduction by Spode to 1811.
 'The Chinese', on the other hand, from a print in the same
 book, was not – again according to Jewitt – introduced
 by Spode until 1819. The 'Greek' patterns, taken from
*Lines from the Figures and Compositions upon the
 Greek, Roman and Etruscan Vases of the late Sir William
 Hamilton; with engraved borders. Drawn and engraved by
 the late Mr. Kirk*, published in 1804, were first intro-
 duced by Spode in an enamelled version in 1806, a
 year or two years later.

Other questions are less straightforward. Why have
 no more examples of this pattern turned up? It can
 never have been produced in quantities like the
 ubiquitous 'Blue Italian'. In what way was it deemed
 unsatisfactory or unmarketable? Was there a sudden
 aversion from visions of Cathay?

A more general question which applies to all the best
 of blue and white production – what market was
 aimed at? Simeon Shaw, writing in 1829 and refer-
 ing to the very recent past, said, speaking of a new
 kind of pottery, that it . . . 'has a rich and delicate
 appearance, and owing to the Blue printed having
 become so common, the other is now obtaining a
 decided preference in most genteel circles'.¹¹ The
 reference is clear. Until a year or two before Simeon
 Shaw was writing, blue printed wares were commonly
 found in genteel circles. The word 'genteel' is not easy
 to define, and is open to many interpretations, but
 at the very least it implies affluent mercantile
 classes of a certain education, and could be used all the
 way up the social scale from this point, stopping short
 of the nobility. We are accustomed to the word
 'humble' being linked to 'blue and white earthenware'
 as a Siamese twin, but a moment's reflection would
 show that although 'humble willow-pattern' was
 probably always a legitimate expression, the superior
 productions of Spode or Wedgwood could never fall
 into this category. In 1811 Wedgwood's traveller
 wrote to Josiah Wedgwood II, referring to blue-

printed patterns: 'None have sold so well and still
 continue to as the Willow and similar patterns. The
 Quality of our Printed is prized beyond all others, but
 patterns not liked except by a few of the most genteel
 part of the community.'¹²

If Spode hoped that his market would be the class
 that already possessed the works of the Daniells, who
 would come from a morning's perusal of *Oriental
 Scenery* in their libraries, to greet with pleased recogni-
 tion the bland face of the Chinaman from the *Pictures-
 que Voyage* appearing from under their roast beef, then
 he was hardly aiming at the under-privileged. The six
 volumes of *Oriental Scenery*, published between
 1795–1808, sold at two hundred and ten pounds a set,
 the equivalent of thousands today. Or perhaps his
 market was to consist of those who knew of these
 exotic works but could not afford them, and so used
 their dinner-ware as coffee-table books – the profes-
 sional middle-classes, London lawyers, country squires,
 the ranks of the genteel mentioned by Simeon Shaw.

It seems unlikely that these wares were ever intended
 for the majority of the population. The better paid of
 Spode's workers were the aristocracy of the working
 class. In 1820 he was paying his throwers, the highest
 paid potters in the factory, five shillings a day.¹³ It is
 improbable, but not impossible, that they would have
 paid over a day's wages for a large blue and white dish
 (six shillings in 1810).¹⁴ As for the poor, two shillings
 and sixpence was a good day's wage for a labourer in
 1800; would he have doled out soup to his family from
 a blue and white tureen costing ten shillings? What
 did the poor eat off?

The questions in this unexplored field are endless,
 and the discovery of an unrecorded Spode pattern
 answers none of them. When we gaze at the China-
 man of Rank on this Staffordshire vision of Cathay,
 his face is inscrutable.

*I would like to thank Mr. Robert Copeland for his help and
 encouragement in general, and in particular for unearthing
 the copper plate and for telling me of the egg-stand.*

1. J. K. des Fontaines, 'Underglaze Blue-printed
 Earthenware with Particular Reference to Spode',
Transactions of the English Ceramic Circle, Vol. 7, part 2,
 1969, p. 126.
2. G. Godden, *British Pottery and Porcelain 1780–1850*,
 1963, p. 2.
3. Leonard Whiter, *Spode*, London, 1970, p. 141.
4. Llewellynn Jewitt, *The Ceramic Art of Great Britain*,
 London, 1877.
5. Leonard Whiter, *op. cit.*, p. 145.
6. Luigi Mayer, *Views in Egypt, Palestine and the Ottoman
 Empire*, three volumes, London, 1801–4.
7. Lieutenant-Colonel Forrest, *A Picturesque Tour along the
 Rivers Ganges and Jumna in India*, London, 1824.
8. Captain Thomas Williamson, *Oriental Field Sports*,
 London, published in twenty monthly parts, 1805–7.
9. J. K. des Fontaines, *op. cit.*, p. 138.
10. Merigot's *Views and Ruins in Rome and its Vicinity*,
 1797–8.
11. Simeon Shaw, *History of the Staffordshire Potteries*, 1829,
 p. 236.
12. J. K. des Fontaines, *op. cit.*, p. 128.
13. Leonard Whiter, *op. cit.*, p. 215.
14. Leonard Whiter, *op. cit.*, p. 213.
15. Leonard Whiter, *op. cit.*, p. 213.

Gerda Flöckinger's Jewellery

Brian Beaumont-Nesbitt



1. Neckband in silver and 18 carat gold set with tourmalines, aquamarines, cabochon quartz, amethysts, pearls and garnet, 1968.
Artist's Collection.

The Observer Jewellery exhibition which opens this month at the National Museum of Wales displays the work of four distinguished jewellers in a setting devised by the Welsh Arts Council.¹ Dr. Joan Evans has pointed out² that Ghiberti, Brunelleschi, Verrocchio Botticelli, Dürer and of course Cellini all trained as goldsmiths (the Renaissance term for jewellers), but few art critics or magazines treat jewellery as an art form worthy of their notice. It is to be hoped that exhibitions such as this, coupled with the current trend for extending fine art criticism to include work in both mixed media and limited editions, may reawaken a proper interest in fine jewellery.

Few jewellers have done so much as Gerda Flöckinger (whose work occupies a central place in this exhibition), to reinstate jewellery as an art form not only by creating some superb pieces, but also as a teacher and propagandist. Born in 1927 at Innsbruck in the Austrian Tyrol, she has inherited a family tradition of radical commitment; her grandfather was a locksmith who helped to found the Social Democrat party in Austria while her father, though born a Catholic became a free thinker. Her mother's family were Jewish and in 1938 they had to emigrate to England where Gerda's aunt, Kate Friedlander, had established her practice as a psycho-analyst after studying with Freud in Vienna. As Anny Frankl, her mother became a successful dress designer in London and later taught part-time at the Royal College of Art; she also passed on to her daughter an eye for detail and an understanding of the demands which the human body makes on jewellery.

Though she has been a British national for many years, Gerda Flöckinger retains some continental attitudes when she recalls that her mother's house was always full of modern furniture and fabrics in contrast to the traditional British antiques and chintz. Without any very great sense of purpose Gerda enrolled at St. Martin's School of Art in 1945 where she studied fine art for five years; she still feels that the greatest advantage of a fine art background lies in its insistence on studying natural phenomena, rather than taking the vision of other designers at second hand, and her note books are crammed with ideas executed in a very fine line.

After two indecisive years painting and travelling around Europe, Gerda Flöckinger had something approaching a revelation one evening in 1952 which sent her straight back to London determined to be a modern jeweller. She joined a course at the Central School of Arts and Crafts, where the traditional

Colour

Necklace in 18 carat gold with cultured pearls, moonstones, opals, turquoise, Persian inlaid turquoise and pink tourmaline. 1971.
Private Collection.





Top:
2. Mixed group of
silver and gold rings,
1968-69.
Various Collections.

3. Ring in oxidised
silver and 18 carat
gold with carved
topaz, cabochon
pink tourmaline
and opal, 1969.
*Victoria and Albert
Museum.*

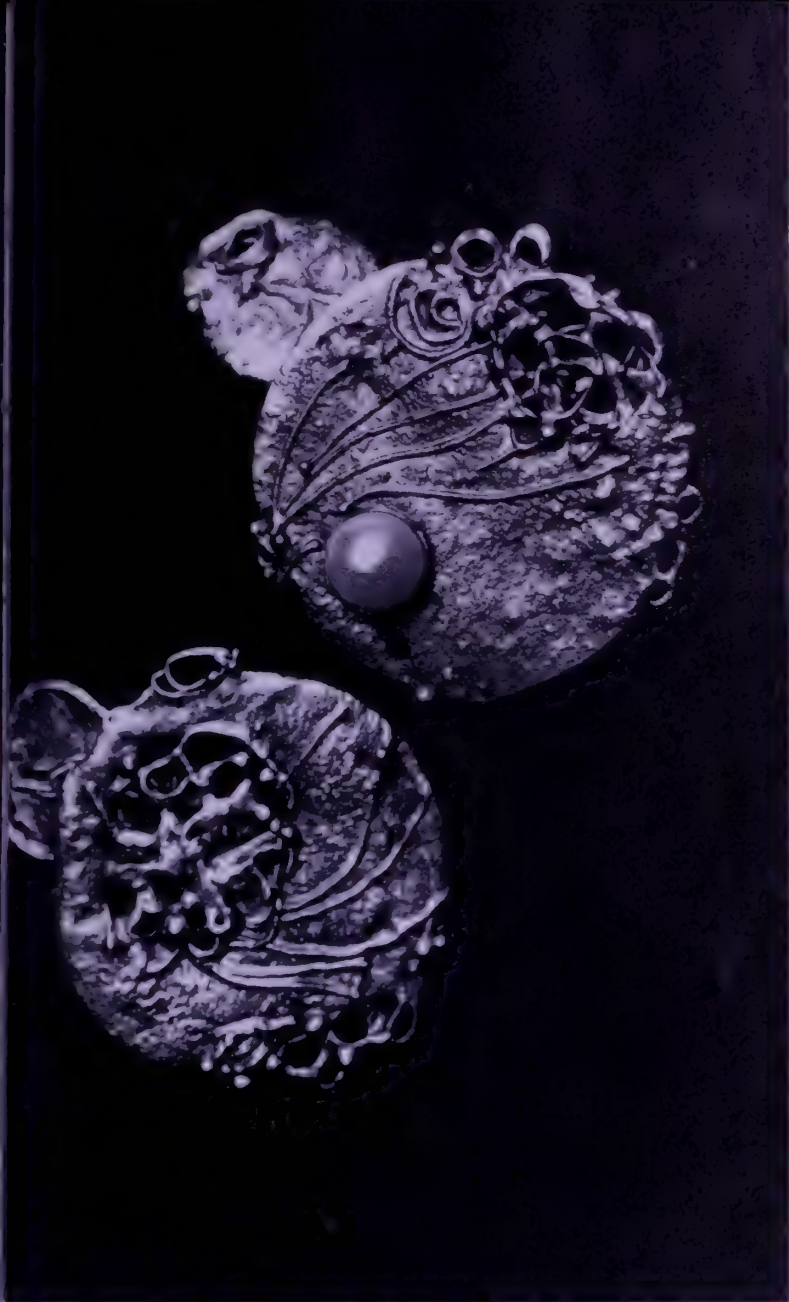
Gerda Flöckinger's Jewellery

technical excellence of the Jewellery Department just been enlivened by part-time instruction from Richard Hamilton, Mary Kessell and later Alan D. To this fresh contribution from the main stream of British fine art was added the encouragement of M. Quant and Alexander Plunket Greene, who commissioned Gerda to make jewellery for Bazaar while she was still a student; she later made both M. Quant's engagement and wedding rings.

Gerda Flöckinger left the Central School in 1952, set up her own workshop in Belsize Park, at a time when there was still virtually no modern jewellery being made anywhere in Britain. The only gallery where she could show her work was at the Institute of Contemporary Arts where she exhibited every year from 1954 to 1964, and she had to rely for support on Bazaar and private commissions, though much encouraged by Graham Hughes (Art Director of the Worshipful Company of Goldsmiths) who began to buy her work for the Company's permanent collection from 1958. The revolution in British jewellery can be precisely dated to October 26, 1961, when the *International Exhibition of Modern Jewellery 1890-1960* organised by Mr. Hughes opened at Goldsmiths' Hall.

In an exhibition which included work by Kenneth Armitage, Lynn Chadwick, Jean Cocteau, Salvador Dali, Bernard Meadows, Victor Pasmore and Pablo Picasso, Gerda Flöckinger showed two necklaces, three rings and a pair of earrings. Writing for *The Connoisseur* in 1964,³ Graham Hughes noted that her work was 'a two dimensional approach to a three dimensional problem', and indeed she concentrated on cutting sheets of silver into almost geometric shapes, which were then polished to a Scandinavian exactness. Another early supporter was Jeremy Rees, Director of the Arnolfini Gallery in Bristol (and the inspiration behind the present exhibition) who showed her jewellery over a decade from 1962 to 1972.

In 1962 Harold Shelton, who was concerned to increase both the range and the standard of the courses offered at Hornsey College of Art, invited Gerda Flöckinger to start a course there in experimental jewellery. Initially she taught for only one day in a week but demand for places in her class grew, and after three years she was in charge of a full course which required her to spend three days each week at Hornsey. Jeremy Rees was so impressed by the course that in 1964 he showed at the Arnolfini Gallery every piece made by her students; the exhibition moved to Goldsmiths' Hall in 1965, where Graham Hughes bought outright for the growing collection of modern jewellery.



4. Cuff links in oxidised silver and 18 carat gold, one decorated with a pearl, 1969.
Goldsmiths' Hall.



6. Two rings in silver with 18 carat gold, each decorated with a single turquoise, 1969.
Artist's Collection.



5. Silver ring enriched with cabochon amethyst and a moonstone, 1970.
Artist's Collection.

jewellery started by the Goldsmiths' Company after the 1961 exhibition.

Gerda Flöckinger's commitment to modern jewellery is total, and during her six years at Hornsey she extended both herself and her students to the limit, insisting above all that each should develop his or her particular talent without using other people's work as a model. To encourage direct reference to natural forms rather than to museums, she also prescribed an unusually high fine art content in her courses; Charlotte de Syllas, whose exceptional gifts have made her another of the four artists featured in *The Observer Jewellery exhibition*, studied under Gerda Flöckinger and when asked what she had learned, replied simply: 'She taught me to see'.

By 1968 the emotional and physical demands of her course had begun to reduce Gerda Flöckinger's output of her own jewellery to a meagre trickle, and her inclination to leave was confirmed by an offer from Graham Hughes, as Chairman of the British Crafts Centre, for a one-man exhibition at the Centre in Earlham Street. She has never found it easy to make jewellery because she labours for some small advance in each piece, and finds that ideas mostly come intuitively rather than from any sudden external stimulus. While teaching at Hornsey she began to move away from polished, geometric jewels to a more flowing technique in which fused and textured metals clung like cobwebs to semi-precious stones, the nearest stylistic link being to Art Nouveau rather than Scandinavia. This period of development culminated in her one-man show at the British Crafts Centre, which did much to establish Gerda Flöckinger's reputation as an artist and jeweller of international significance.

In 1969 the Victoria and Albert Museum started a series of biennial exhibitions, organised by Hugh Wakefield and the Department of Circulation, for 'craftsmen whose work is mature but fully alive to change and development'.⁴ The opening exhibition included the pottery of Hans Coper and the weavings of Peter Collingwood, followed in 1971 by Gerda Flöckinger's jewellery and Sam Herman's glass. (In 1973 the series was interrupted to make way for the highly successful group show called *The Craftsman's Art*, which was organised by the Crafts Advisory Committee.) As well as becoming the first living jeweller ever to have a one-man show at the Victoria and Albert Museum, Gerda Flöckinger later in the year had a one-man show at Bristol City Art Gallery; besides encouraging a new generation of younger jewellers, the considerable popular success of these two exhibitions gave many people their first introduction to modern jewellery.

Gerda Flöckinger sketches the ideas for her jewellery on paper before developing them at her workbench, where strips of gold and silver surround a wealth of tiny dishes containing precious and semi-precious stones, antique cameos and baroque pearls of every size and colour. She makes every piece of jewellery herself (even cutting her own stones) and over the last five years gold has begun to figure more strongly in her work, the silver is covered in coloured oxides and the stones are ever larger and more lustrous. Some of her latest pieces will be included in *The Observer Jewellery exhibition* along with retrospective items, pages from her notebooks and colour transparencies of her studio in Islington.

Photography: colour, Enzo Ragazzini; black and white, Mark Hamilton.

NOTES

1. *The Observer Jewellery exhibition* has been organised by the Welsh Arts Council. It opens at the National Museum of Wales in Cardiff from September 1 to October 27, before going on tour to Goldsmiths' Hall, London from November 14 to 30; to the Royal Scottish Museum, Edinburgh from January 5 to February 2, 1974; and finally to the Arnolfini Gallery in Bristol, from February 21 to March 23.

2. 'In the Italian Renaissance there existed a close link between the goldsmith's art and the arts of the painter and sculptor. The goldsmith's *bottega* was recognised as the best training school in accuracy of line and clarity of style...' Joan Evans, *A History of Jewellery 1100-1870*, second edition, 1970, p. 82.
3. *The Connoisseur*, February, 1964 (Vol. 155, No. 624), p. 111.
4. Foreword to *Flöckinger/Herman* published by the Victoria and Albert Museum in 1971.

The Williams-Wynn silver in the National Museum of Wales

Hughes



Silver service, silver-gilt, by Thomas Heming, London 1768. Engraved with the arms of Williams-Wynn ruling Somerset. National Museum of Wales

2. Sir Joshua Reynolds.
Sir Watkin and
Lady Williams-Wynn,
1769.
Sir W. Williams-
Wynn, Baronet.



3. Candlesticks,
silver-gilt, by
Thomas Heming,
London 1768.
From the
Williams-Wynn
toilet service.
Height 12 inches.
National Museum of
Wales, Cardiff.



In 1964 the National Museum of Wales acquired a silver-gilt toilet service (No. 1) made by Thomas Heming for the marriage of Sir Watkin Williams-Wynn, fourth Baronet (1749-1789) to Lady Henrietta Somerset, fifth daughter of the fourth Duke of Beaufort (No. 2). The marriage took place on 1769; the toilet service is hallmarked 1769 and consists of twenty-nine pieces, all engraved, except the snuffers, with the arms of Williams-Wynn impaling Somerset; the snuffers tray is of the same date as the other pieces, but the maker's mark, indistinctly struck, appears to be that of Emick Romer, whose snuffers are a replacement of 1827.

The designs go back a few years earlier, for the pieces in the Williams-Wynn service are very similar, except for details in the chased decoration, to corresponding pieces in the service given by George to his sister Caroline Mathilda, Queen of Denmark. The latter service (No. 4), now in the Kunstmuseum in Copenhagen, is hallmarked 1766 and made by Thomas Heming. The Danish service was the subject of an article by Mr. Charles Oman¹ in which two toilet services were compared in an article by Arthur Grimwade,² who noted that the candlesticks of the Caroline Mathilda service were not by Heming and that they must have been added to the service from stock. Indeed, like the snuffers tray in the same service they bear an earlier hallmark than the other pieces, for 1764, not that for 1766; the tray, like that in the Williams-Wynn service, has the maker's mark of Emick Romer, whereas the candlesticks have no maker's mark, though their other three marks are identical to those on the tray, suggesting that they are by Romer.³

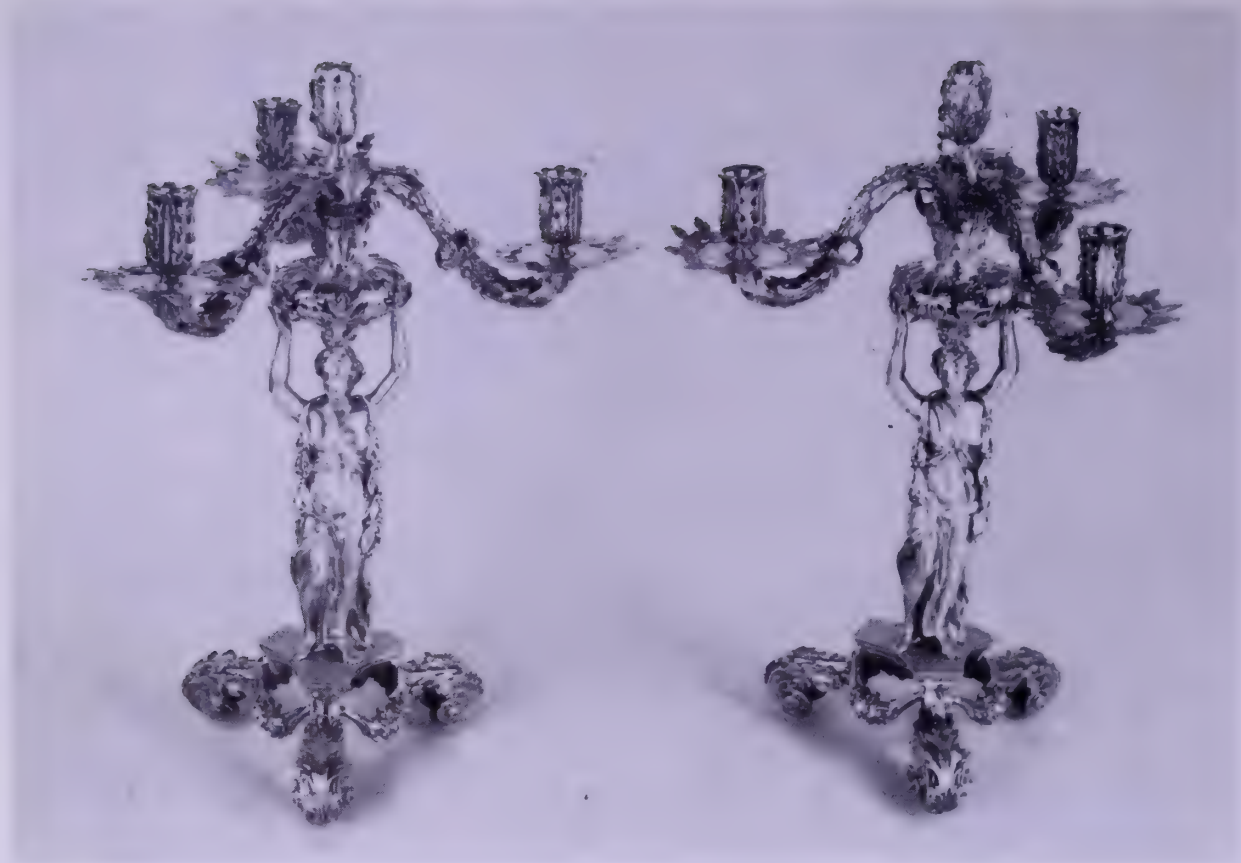
Mr. Oman noted in his article on the Copenhagen service the disparity between the gothic, classical column form of the candlesticks and the naturalistic floral rococo of the rest of the service. This same character of the candlesticks is paralleled in the Williams-Wynn service; Heming would not have any moulds from the Danish service to fall back on for the candlesticks and he did not go back to Emick Romer for something similar, as he did in the case of the snuffers tray. The Williams-Wynn candlesticks (No. 3), which were not mentioned by Mr. Grimwade, are in the form of female caryatid figures, standing on hexagonal platforms supported on three heavy feet. They are virtually identical to a pair of candlesticks made by Heming for Henry, eighth Earl of Arundel of Wardour, hallmarked 1771, which was sold at Sotheby's on June 8, 1972 (lot 9); the Arundel candlesticks are $\frac{1}{4}$ in. higher overall, but it is clear that the same moulds were used for them as for the Williams-Wynn ones. These two Heming pairs of candlesticks bear a remarkable resemblance to those of late seventeenth-century three-branch candlesticks in the Ashmolean Museum (No. 5), which are unmarked but are thought to date from about 1680. The figures on the two Heming pairs and those on the Oxford candlesticks are in fact of the same type, 6 $\frac{1}{2}$ in., although the Oxford candlesticks are, of course, higher as a whole. So striking is the resemblance that one might have been led to think that the Heming



let service,
gilt, by
as Heming,
on 1766.
ved with the
cypher and
Crown.
ndustrymuseum,
hagen.

candlesticks were of seventeenth-century make, adapted with additions by Heming for eighteenth-century patrons. It was possible recently, however, to confront one of the Williams-Wynn candlesticks and the Oxford pair and in the process some important differences of detail became evident.⁴ The figures on the Oxford candlesticks proved, in the comparison, to be plumper and more vigorously modelled than the Williams-Wynn ones. The feet of the Oxford figures

are broad, with each toe clearly differentiated, whereas those on the Williams-Wynn pair are narrow and claw-like. It was very noticeable, too, that the draperies of the Oxford figures were heavier and more angular. It was clear that the same moulds could not have been used for the Oxford figures and the Williams-Wynn ones, despite the correspondence of height. Furthermore, the methods of casting were evidently different in either case. The Oxford figures



5. Candlestick
silver, unmar
c. 1680.
Height 14 inc
Ashmolean M
Oxford.

were cast in one piece, showing remains inside of rods which held the cores in place. The Williams-Wynn figures, on the other hand, show a clear seam down either side, proving them to have been cast in two halves. The bases, too, show a different method of casting in either case. The Williams-Wynn bases had each side cast in one piece, the join coming down the middle of each scroll foot; the platform was a separate casting. With the Oxford bases, each foot was cast separately, as a whole, except that the leaf running up the top of each foot is an addition of wrought silver, fitted into a slot in the casting; the cornucopias and the platform were cast separately and the whole thus made up of seven, not four, pieces. In each case the circular bosses resting on the heads of the figures are worked, not cast, in that shape, but the veins of the leaves of the Oxford candlesticks are raised in relief, suggesting that each leaf was moulded, whereas those on the leaves of the Williams-Wynn candlesticks are simply chased lines.

These stylistic and technical differences between the Oxford candlesticks and the two pairs by Heming suggest that the latter are eighteenth-century copies of the Oxford candlesticks or of ones very like them, not seventeenth-century ones adapted by Heming. In copying the seventeenth-century prototype Heming would have had new moulds made, thus accounting for the difference of style in detail. Nevertheless, the design remains a seventeenth-century one; in following it so closely Heming failed to leave sufficient room on the platform for the arms of Williams-Wynn impaling Somerset, or indeed for those of Arundel with Conquest in pretence; in both pairs of candlesticks by Heming the feet of the caryatids, which bolt

on to the bases, partially hide the engraving.

It is perhaps strange that a late seventeenth-century design was acceptable to a wealthy patron in 1768, but it must have appealed to the beginnings of neo-classical taste. The Wynnstay MSS. in the National Library of Wales⁵ show that Sir Watkin Williams-Wynn spent from June 1768 to February 1769 travelling on the Grand Tour; December 1768 was passed in Naples, where he visited both Pompeii and Herculaneum and purchased volumes of engravings from Sir William Hamilton. This would have been after the service had been ordered from Thomas Heming, but it shows that Sir Watkin was aware of current trends in taste. And although the toilet service is in a full-blown rococo style, the candlesticks being the exception, the engraving of the coat of arms on all the pieces except the mirror is quite neo-classical in character, with symmetrical foliage on either side rather than a rococo cartouche round the whole. The toilet service is thus at the very end of the rococo style in English silver and the caryatid candlesticks are, in a sense, a foretaste of things to come, though they are quite different from the strictly Grecian caryatids of Paul Storr's table centrepieces.

These slight elements of neo-classicism in the Williams-Wynn toilet service make the change of style between it and the punch bowl (No. 6), also made by Thomas Heming for Sir Watkin Williams-Wynn and hallmarked 1771, perhaps less extreme than it would otherwise be, though the contrast is still very great. The punch bowl is based on an Adam design preserved in two drawings⁶ in the Soane Museum; in 1771 work started on 20 St. James's Square, the London house designed for Sir Watkin by Robert Adam, and



uch bowl was clearly intended to match the
cture of the house. Whereas the present writer
able to find any bill for the toilet service among
ynnstay MSS. in the National Library of Wales,
red any record of payment for it at all, there is,
the papers, a lengthy bill from Messrs. Heming
hawner⁷ covering purchases by Sir Watkin
March 5, 1771 to June 29, 1773 and including the
ing entry under September 21, 1772:

perbe punch bowl very highly finish'd
Antique Taste, and patterns model'd
with festoons of Fruit etc

oz	dwt	£	s	d
195	14	129	13	-

ing of d^o all over in the Richest manner
a Beautiful coular and Bright ground

55

ns and Inscription

12

l also includes the following entry under April

3:

19 - an Elegant Punch Ladle
mented in an Antique taste highly
p'd and modelled for that purpose

oz	dwt	£	s	d
5	2	6	16	

ing the Ladle in the Richest manner

1 16

Unfortunately the punch ladle, which must have
matched the bowl, does not survive. The punch bowl
and the toilet service illustrate the change in style in
English silver brought about by the designs of Robert
Adam. That the patron was ready for this change of
style is suggested by his acceptance, in the candlesticks
of the toilet service, of a classical design of nearly a
hundred years earlier, which he would no doubt have
considered as being 'very highly finish'd in an Antique
Taste' as well.

6. Punch bowl,
silver-gilt, by
Thomas Heming,
London 1771.
Engraved with the
arms of the City of
Chester and of
Williams-Wynn.
Height 10½ inches,
Diameter 15¼ inches.
National Museum of
Wales, Cardiff.

NOTES

1. 'A Queen's Silver Toilet Set', *Country Life*, November, 1954, Vol. 116, p. 1850.
2. 'Royal Toilet Services in Scandinavia', *The Connoisseur*, 1956, Vol. 137, p. 175.
3. I am grateful to Erik Lassen, Director of the Kunstindustrimuseum in Copenhagen, for this information about marks on the Copenhagen service.
4. I am indebted to Gerald Taylor, Senior Assistant Keeper at the Ashmolean Museum, for making this comparison possible and for assistance in dating the Williams-Wynn candlesticks.
5. Wynnstay MSS., Box 115-1.
6. Reproduced in 'An Adam Punch Bowl', *The Burlington Magazine*, November, 1967, Vol. CIX, p. 646.
7. Wynnstay MSS., Box 115-25/12

'The Story of Charles the First' Part I

Robert Raines & Kenneth Sharpe

This pictorial history of the reign of Charles I, painted during the 1720s and engraved in 1728, was a notable episode in international co-operation. The series depicts events in the life of a King of England, of Scottish descent, who married into the French Royal Family. The subject of the final scene, the King's death and martyrdom, was an historical incident which attracted the attention of Voltaire during his visit to England at the end of this decade, 'Ce qu'on reproche le plus en France aux Anglais c'est le suplice de Charles Premier . . .'¹ The history was almost entirely the work of foreign painters: the Frenchmen, Louis Cheron, Charles Parrocel and Jean Raoux, and the Flemings, Peter Angelis and Peter Tillemans. Five of the engravers were French, Bernard Baron, Claude Du Bosc, Nicolas-Gabriel Dupuis, Bernard Lepicié, and Nicolas-Henri Tardieu, and they were responsible

for engraving eight plates; the Fleming, Gerard Vandergucht, for one. One scene was painted by John Vanderbank, or possibly by his brother Moses, both of English birth, and one was drawn by an Englishman, Thomas Baston, and engraved by another, James Harris. The lettering of the first state engravings was in English and French, and later, about 1780, some, if not all, were re-engraved by Charles Masarb and published in Paris.

The earliest advertisements of the prints, variously described as 'the remarkable Transactions' or the 'remarkable Circumstances' of the reign of Charles I, appear to be those in *The Country Journal* and *Mist's Weekly Journal* for March 9 1728, where the delivery date is announced as May 1.² The fullest description is in the 1728 catalogue of John Bowles the printseller:³



1. Louis Cheron. *The Marriage of the King*.

prints of the Reign of King Charles the First.
 The King's Marriage. Painted by Mons. Cheron,
 engraved by Mons. Nich. Depuis. (No. 1)
 King Charles before Hull. Painted by Mons.
 Parrocel, Painter to the French King;
 engraved by Mons. Tardieu, Graver to the French King.
 (No. 2)
 The Revolt of the Fleet. The Shipping designed by
 Thomas Baston; the Hieroglyphicks by Mons. Cheron;
 the Shipping graved by Mr. John Harris;
 the Figures by Mr. Gerard Vandergucht. (No. 3)
 King Charles setting up his standard, and
 giving his Declaration. Painted by Mr. Tillemans;
 engraved by Mr. Gerard Vandergucht. (No. 4)
 Charles at Naseby. Painted by Mons. Parocell,
 Painter to the French King;
 engraved by Mons. Nich. Depuis. (No. 5)
 The King seized by Cornet Joyce at Holmby-House.
 Painted by Mr. Angelis;
 engraved by Mons. Nich. Depuis. (No. 6)
 The King's Escape from Hampton-Court.
 Painted by Mr. Angelis;
 engraved by Mons. Bernard Baron. (No. 7)
 The Tryal of the King. Painted by Mr. Angelis;
 engraved by Mons. Claud Du Bosc. (No. 8)
 The King taking Leave of his Children.
 Painted by Mons. Rouz, painter to the Duke of
 Orleans; engraved by Mons. Lepicie. (No. 9)
 The Apotheosis; or Death of the King.
 Painted by Mr. Vanderbank;
 engraved by Mons. Bernard Baron. (No. 10)
 The ten Prints are most curiously engraved, the
 size, by far, of any relating to our English History;
 they are all contrived of one Size, viz. seventeen
 inches deep, and nineteen Inches wide, and will
 stand of Glass, when used for Furniture, or serve to
 stand up in my Lord Clarendon's Folio History.⁴

known of the history of the paintings. The
 contemporary reference to them and indeed to
 the subjects, the painters and the engravers,
 is that the prints deserve 'being Collected, as
 the productions in the Art of Graving here,
 by, alone may be seen the improvement by
 which this Art has obtained in London within
 the space of Twenty Years'.⁵ It seems likely that
 the statement that the project was 'an under-
 taking by the Printsellers' can be taken to apply not
 to the prints but to the paintings, as the earliest



2. Charles Parrocel. *Hull Summoned by the King.*



3. *The Revolt of the Fleet.* Engraving by Thomas Baston after a drawing by James Harris.



4. Peter Tillemans. *The King's Declaration*.

one to bear a date is in the reverse direction and therefore intended for engraving. The 'printsellers' can be assumed to be Thomas and John Bowles, whose names appear on two of the prints, and Andrew Johnstone, and William Crosby of Bristol, who are associated with the Bowles brothers in the newspaper announcements.

That the series was in progress for some years before publication is evident from the dates on two paintings, *King Charles taking leave of his Children* of 1721 (No. 9) and *The King seized by Joyce* of 1722. (No. 6). Taking into account the number of painters and engravers involved it seems surprising that seven years should have elapsed before publication; by contrast Hogarth's twelve large prints for *Hudibras*, designed and engraved

by himself in 1725 and '26, were on the market within six months of the announcements in the press of 'proposals' for their engraving and printing, and the six prints of his *Harlot's Progress* were published within a year of completion of the paintings. Hogarth was of course working for and by himself, and did not have to encounter the problems which probably arose in a group of largely foreign painters and craftsmen, some of whom were apparently not in England. In a different context, John Vanderbank suffered fifteen years delay between his first dated drawing of 1723 for a scene in *Don Quixote* and the publication of the edition containing his sixty-eight illustrations.⁶

There is no record of the early whereabouts of the paintings. They were certainly in the collection of the



5. Charles Parrocel.
The Battle of Naisby.



6. Peter Angelis.
*The King seized by
Joyce at Holmby-
House.*



Duke of Leeds at Hornby Castle by 1868, when they were included in a manuscript 'Catalogue of the Paintings & Portraits at Hornby Castle . . . From the MS Catalogue kept at the Castle made 1868'.⁷ The implication of the date is that this copy was taken in 1868. Unfortunately the earlier MS catalogue referred to can no longer be found. In none of the several extant inventories are paintings described or even titled; for example, one collection is listed as '46 Pictures in Gilt Frames'. Fairly detailed lists of furniture were made in 1778 and again in 1839,⁸ and one may suppose that lists of pictures were made at the same times. It seems reasonable to assume that the paintings were at Hornby during the eighteenth century and to guess that they were acquired at an early date.⁹

There may well have been another reason for delay in publication: the possibility of it being thought unwise to publish prints which could be construed as advocacy of Jacobitism in the latter years of the reign of George I. They were in fact published within a year of the accession of George II, who by succeeding his father without mishap, had made it even less likely than before that the throne would revert to the Jacobite claimant – the Old Pretender – who was regarded by many, although some had their doubts, as the legitimate grandson of Charles I and therefore the rightful King. George II and his first minister, Sir Robert Walpole, had been encouraged by the assurances of Cardinal Fleury, Louis XV's Minister, that France

would not acknowledge the Pretender, and by the action of the Pope in recalling the Pretender to Rome from his journey to France where he had gone after the death of George I, hoping to rally support for his cause. Nevertheless if James Stuart, the 'Pretender', was in fact the son of James II and not a suppositious child, George II had no genuine claim to the throne, as James, not George, was in the direct line of descent. It was only by holding to the view that James was not legitimate that George could claim the hereditary right. As this was an important element in establishing the legality of the Hanoverian succession he could do no less than accept the right of Charles I and condemn his murderers. He was thus in a paradoxical situation – that while excluding the Pretender he could not very well take action against manifestations of loyalty to Charles's memory however subversively Jacobite they might be or appear to be. Many English, while opposed on religious and personal grounds to the restoration of the Stuart line, were still fervent in their detestation of the Interregnum and of the execution of the King. In his speech before execution Charles had said 'therefore I tell you and I pray God it be not laid to your charge that I am the Martyr of the People'. The cult of Charles the Martyr had arisen immediately after his death, encouraged by the clandestine publication on the day of his burial of *Eikon Basilike* – *The Pourtraicture of His Sacred Maiestie in his solitudes and sufferings*¹⁰ and perpetuated in 1661–62, after the

tion, by the addition to the Book of Common of a special service for January 30 which was to as a day of national fasting and remembrance. series under discussion, notably the final scene, 'theosis', may be seen then as a manifestation of 'Charles the Martyr' cult rather than as Jacobite propaganda, as may the publication in 1729 of Vertue's of heads being portraits and characters of K. Charles I and also about 20 of his Noble & Loyal ers who had suffered in his Cause' and the new in, in 1727, the first for twenty-five years, of d Perenchief's *The Royal Martyr*.

Hanoverians were disliked and did little to allay subjects' feelings; they were accepted as the lesser evils – they were after all Protestants, not Catholics. At the same time the romantic and impractical bias for the Stuarts continued to be seen in underground activities, in toasts to 'the King under the water' and in the publication of prints, plays and books.¹¹ The intensity of emotion still raised by the memory of the King may be assessed from the statements of the Grand Jury of February 12 1722–23.¹² A fine engraving of the head, with halo, of the late King, it reads 'Whereas a late vile Paper has been published, entitled The Weekly Journal or the Gazetteer – in which is contained a very seditious, Villanous and Wicked Libel, upon the memory, Sufferings and Character of our late Blessed reign King Charles I . . .' Continuing concern for the Stuarts is also indicated by the publication in 1722 of a poetical effusion, *Sighs upon the never enough lamented Death of Queen Anne* embellished with a noble frontispiece by Louis Cheron of the apotheosis of the Queen. In a postscript the author, a 'Gentleman of the Church of England', writes that he has been 'preparing for the Press The History of the Two Months of the Reign of King Charles the First, of which no copy has yet come to light.

The narrative series, both in paint and print, depicting the activities of Royal notabilities are without number. Some were contemporary with the events – Dirk van Nieuwlandt's account of the journey of Catherine of Braganza from Lisbon for her marriage with Charles II, the numerous prints published in Amsterdam by Pieter Schoonebeek of the life of James II, or near contemporary as Isaac Fuller's paintings of the escape of Charles II after the battle of Worcester¹³ – to mention three concerned with English history. Of immediate significance in this study is however the splendid set by Rubens of the life of Marie de Medici painted for the Palais de Luxembourg. This



8. Peter Angelis. *The Trial of the King*.



9. Jean Raoux. *King Charles taking leave of his Children*.



10. John (?)
Vanderbank.
*The Apotheosis or
Death of the King.*



11. After Louis
Cheron.
*Charles I receiving
Henrietta Maria.*

was completed at the urgent behest of the Court for the festivities that accompanied the proxy marriage of Charles I and Henrietta Maria, daughter of Louis XIII of France, at which incidentally Rubens was a participant. It must, as Vertue points out, have suggested the present series. However much or little the Marie de Medici series was known in England before the time it was brought to the public eye by the announcement in 1722 of the publication of 'the Gallery of James II in 26 Prints . . . grav'd by the best artists in Paris'. In the same year the Nattier drawing made in 1701-04 expressly for the engravings published in Paris, were brought to England.¹⁴

For the Marriage scene in the Charles I series (No. 11), related to the Rubens *Mariage de la Reine*, the engraving pursues an independent and factual course until the scene which is unexpectedly an apotheosis of the martyr King, with only a small corner devoted to the actual execution. It is not perhaps surprising that the Marriage is concerned with the years of peace, 1625-36, the remaining nine scenes with the period of the civil war, 1641-47. There was little opportunity in the early years of the reign for that sort of display which would have been made memorable by contemporary books and pictures. The Coronation, bereft of its splendour as the Queen refused to take part in a Protestant ceremony, was best forgotten. As Vertue has said the shadow of the approaching catastrophe seems to hang over all the celebrations of the reign.¹⁵ There is as far as we know no contemporary record of the arrival of the Queen in England, but an attempt was made, it appears, to supply the series with such a scene. A painting of *Charles I and Henrietta Maria* (No. 12) based, but with many changes, on Plate 9 of the Marie de Medici series, *Le débarquement de la Reine au port de Marseille* (No. 12) recently in the London sale rooms.¹⁶ Apparently of a Cheron original, its dimensions are the same as the other paintings and with a figure of the Queen similar to that in the Marriage, it could easily have been designed to follow that scene.

The present series appears to be the first painted and engraved historical sequence to be planned in England. An earlier set of Charles II's escape, laconically described by Vertue as 'cost much - but not of much account', was not engraved. Previous sets of prints published in England were from originals not painted for a specific purpose but regarded by the printer as likely to be popular. This situation and the influence of engraving in England on imported prints, especially from France, is strikingly demon-



strated by Vertue's chronological lists of prints published during the first quarter of the century. They include a set of the Raphael cartoons by Gribelin and one by Dorigny, Du Bosc and Dupuis; the eight prints of the Duke of Marlborough's battles by Duguernier, Du Bosc, Baron and Beauvais after Laguerre; the *Story of St. Paul* by Baron, Du Bosc and Vandergucht from Thornhill's frescoes in St. Paul's Cathedral; and the *Story of Ulysses*¹⁷ by Baron and Du Bosc after Rubens.

The paintings, all of approximately the same size, now hang in one room in an appropriate eighteenth-century house in the Republic of Ireland. Not only do

12. *Le débarquement de la Reine*. Engraving by G. Duchange from Nattier's drawing after Rubens.

they repay detailed examination, as we have implied, for their narrative interest but also as examples of the work of artists of which little is seen outside specialist or private collections. The individual scenes are largely imaginative reconstructions some distance from historical accuracy, while the accompanying descriptive texts on the prints are drawn from contemporary accounts and are more reliable, being mainly paraphrased extracts from Clarendon's *True Historical Narrative of the Rebellion*. Neither in subject nor in pictorial representation and text does any consistent plan emerge. This could argue against the project being originally conceived as a set of engravings but the fact remains that the earliest painting, *King Charles taking leave of his Children*, is intentionally, if inconsistently, reversed. Perhaps this emotive scene was intended as a single print, and the series grew from this root.

In looking at the pictures one is constantly reminded of the theatre, for many of the indoor scenes are like stage sets. It was in 1728, the year when these prints were published, that Hogarth made his often quoted remark that he 'wished to compose pictures on canvas similar to representations on the stage', and in which he painted two stage scenes, the *Beggars' Opera* and *Falstaff examining recruits* from Shakespeare's *Henry IV*, part II. The characters in the latter are dressed with some regard for historical accuracy; Hogarth achieved a very reasonable impression of Tudor costume. This awareness and interest in historic costume, just beginning in the 1720s to be seen in book illustration and on the stage, is demonstrated throughout the present series. All the scenes, although by different hands, indicate an attempt at historical accuracy, even though the detail may often be incorrect. Contemporary paintings and prints appear to have been studied with considerable success and the general standard is surprisingly high and consistent. A few years later, in 1737, William Havard's *King Charles I: an Historical Tragedy*, a dramatic account with a good deal of artistic license of the last days of the King's life, was first performed at the Theatre in Lincoln's Inn Fields. Described as 'In Imitation of Shakespeare. The Characters Dress'd After the Manner of the Time', it was an early example of historic costume in the theatre. As the published text has, as frontispiece, an adaptation of *King Charles taking leave of his Children* it seems not impossible that the costumes for this production were based on the prints.

NOTES

1. *Lettres Philosophiques*, 1734, previously published, in an English translation by John Lockman, in 1733.
2. Advertisements appeared also in *Mist's Weekly Journal* on March 16, April 13 and 20 and May 18; *The Post Boy* on April 16-18; *The Daily Journal* on April 14 and 16; *The Daily Post* on May 1.
3. *A Catalogue of Maps, Prints, Books, and Books of Maps, Which are Printed for, and Sold by John Bowles, at Mercer's Hall in Cheapside, London*, 1728. pp. 10-11. British Museum Library, Press mark 11902 bbb. 33.
4. Edward Hyde, 1st Earl of Clarendon, *The True Historical Narrative of the Rebellion and Civil Wars in England*, 3 Vols. folio, Oxford, 1702-4.
5. *Walpole Society, Vertue Note Books VI*, p. 191.
6. H. A. Hammelmann, 'John Vanderbank's Don Quixote', *Master Drawings*, Vol. 7, No. 1, Spring, 1969, pp. 3-15.
7. York Minster Library, ms. Add. 293, f.1. Information kindly given by John Ingamells.
8. These inventories are in the Duke of Leeds archive, Yorkshire Archaeological Society, Leeds.
9. The nine paintings appear, with some confusion in description and attribution, in the 1902 catalogue of the Leeds collection. Nos. 1, 6, 7, 8 and 10 were sold by Christie's, June 13, 1958, lot 151 and then by Town and Country Estates, Dublin, November 9, 1960, lot 49. No. 9 was sold by Sotheby's, June 14, 1961, lot 8, and nos. 2, 4 and 5 by Sotheby's, November 15, 1961, lot 1 (Nos. 2 and 5) and 2. From these sales they passed into the collection of the present owner.
10. The *Eikon Basilike* was accepted at the time as the work of the King himself, although it soon became the subject of dispute. It was reprinted many times during the first year. See Hind, *Engraving in England*, Vol. 3, 1964, pp. 148 ff.
11. An unacted 'opera' by Alexander Fyfe, *The Royal Martyr King Charles I of 1705*, is described by Nicoll, *History of the English Drama 1660-1900*, Vol. 2, p. 78, as a 'regular heroic tragedy of the worst sort'. William Havard's play, *King Charles I: an Historical Tragedy*, is referred to later.
12. Royal Library, Windsor Castle.
13. Banqueting House, Whitehall, on loan from the Earl of Aran. See E. Croft-Murray, *Isaac Fuller's Paintings of Charles II's Escape after the Battle of Worcester*, Oxford, 1971.
14. Musée de l'Arsenal, Paris, in an interleaved copy of *La Galerie*. According to Vertue, who describes them in some detail (*Note Books I*, p. 102 and *VI*, pp. 3-4) they were brought from France by 'Mr Laws', probably the financier, John Law, who had almost ruined the French economy and the finances of many Frenchmen including the younger Nattier. Law had returned to England from Venice in the autumn of 1721, bringing with him some pictures which he sold later.
15. I. Kyrle Fletcher, 'The Literature of Splendid Occasions in English History', *The Library*, 5th series, Vol. 1, pp. 189-191, where the writer summarizes these events during the reign of Charles I.
16. 63.5 x 76.2 cm. Sold Christie's March 9, 1962 (37). Present whereabouts unknown.
17. Vertue is presumably referring to the nine prints engraved by Baron in 1724 after Rubens' *History of Achilles*.

The Ceramic Art of William H. Grueby

Martin Eidelberg

At the turn of the century, when American ceramics attracted both national and international fame, William Henry Grueby was one of its most outstanding representatives.¹ His name is primarily associated with a matt glazed ware which his firm, the Grueby Faience Company of Boston, began to produce soon after its incorporation in 1897 (Nos. 1-4). Although this beautifully glazed faience has again stimulated the enthusiasm of collectors, its true history, as well as the saga of Grueby's career, has either been ignored or remained unknown.

Of the many glazes which Grueby developed, the most outstanding and most frequently used is a dark green one, sometimes with a slight silver blossom, which breaks unevenly in veins of a different shade of green.² Its effect was justly likened to the rind of a watermelon. It is a naturally achieved matt glaze (not one created artificially by exposure to acid or sand blast) and was a major achievement for Grueby and

the history of American ceramics. However, the surface is by no means dead or without richness. It is an extremely dense glaze with a feeling of heaviness, yet there is also a visual suggestion of softness. There were matt greens in lighter tones and a whole range of other colours – yellows, ochres, browns and occasionally reds, blues and purples – but none of these truly equalled the quality of the dark green 'watermelon rind'.

The glazes which resulted from Grueby's experiments are unique; nonetheless, specific influences lie behind his work. Above all else Grueby had been deeply impressed by the French *flambé* glazes, particularly those of Chaplet and Delaherche, which he had seen exhibited at the 1893 World's Fair at Chicago, and he probably began experimenting soon thereafter to achieve similar effects. Moreover, Grueby turned to Chaplet's and Delaherche's source of inspiration – the pottery of the Far East. Ever since the middle of the



3. Vases and jars by the Grueby Pottery. Publicity photo issued by the company (from *Glass and Pottery World*, 1908).



4. Tile with forest scene, probably designed by Addison B. LeBoutillier, The Grueby Faience Company, c. 1906. 13 x 13 inches. *The National Museum of History and Technology, Smithsonian Institution, Washington, D.C.*



nineteenth century when Admiral Perry opened Japan to the West, the subtle glazes and shapes of oriental pottery had increasingly been in universal favour. Boston was no exception to this rule; important private collections had been formed and in the suburb of Chelsea, Hugh C. Robertson was producing pottery of admirable artistry in the Eastern mode.

Grueby had also admired the shapes of the vases which Delaherche exhibited in 1893 (No. 9). Undoubtedly Grueby was impressed by the simple, strong oriental forms but he seems to have been especially attracted to a series of vases which were modelled with abstract leaf shapes, and these became the prototype for his own production. Mary Chase Perry, herself an important American ceramist, has left us an interesting account of relations between the two men. At a point presumably before 1898 Grueby wrote to Delaherche and asked to buy samples of the French potter's work. Delaherche replied in a letter accompanied by quick sketches of some of his vases. This negotiation came to naught, however, because Grueby felt that the prices were too high.³ Yet even without the French models, the memory of them was evidently strong enough to have an effect. The company's indebtedness to Delaherche was never hidden; to the contrary, they made 'cheerful acknowledgement' of it at all times, as though this enhanced their own product.

It was not Grueby himself but another member of the firm, George Prentiss Kendrick, who designed the vases for the first few years and, in doing so, permanently set the company's style.⁴ The forms are sturdily simple and admirably suited to the potter's wheel. While some were left plain, most were decorated with vegetal forms in low relief. Kendrick depended in large measure upon leaf motifs of varying types: long, short, pointed, blunted, and set in single, double, and even triple rows. Frequently the leaves are separated by long-stemmed buds or flowers. A sense of organic unity binds the decoration to the shape of the vase. Kendrick was indebted to what he knew, directly or indirectly, of Delaherche's work but, as in all such cases, it is just as interesting to see how quickly he took an independent course. Whereas Delaherche generally used only abstracted leaf forms, Kendrick preferred a much more specific treatment. Often the leaves can be botanically categorised. Frequently we can identify the motif as mullein, plantain, lily, narcissus, arrowroot – something which appealed greatly to American taste at that time.

Part of the charm and vitality of the company's work was due to the fact that no moulds were used. An elderly potter threw each vase and then, while it was still plastic, it was decorated in accord with Kendrick's design by one of the young girls employed in the factory.⁵ These girls were culled from local institutions, particularly the Museum of Fine Arts School, the Normal Arts School, and the Cowles Art School. For the modelling process the girls rolled clay into thin ropes and applied them to the body of the vase to outline the leaves and flowers, pressing down with wooden spatulas on the inner side and rounding up the outer edge. Ultimately, the relief is mollified by the

heaviness of the glaze which covers it. Like many art potteries of that day, the Grueby Faience Company was careful to emphasize the artistic value of its ware by having the decorators initial their work. We know the names and monograms of many of the individuals, but these are not as significant as they are at other companies for they imply little about artistic creativity; designs were constantly repeated and thus there can be many exemplars of a single model, each executed by a different decorator.

Although Grueby's name was primarily associated with vases during this period, his company also produced a great deal of architectural faience and, as we shall see, it was actually this aspect of the ceramic business which dominated the early and later portions of his career. In fact, Grueby's main reason for making vases was, at least at first, to use what otherwise would have been wasted space at the centres of the kilns where the temperature was too hot for terracotta.⁶ Perforce, much of the company's architectural faience consisted of commissions from architects who presented their own designs, generally of a *beaux-arts* character. The factory also created its own distinctive style for hearth facings, tea tiles, and so on. Tulips, pond lilies, landscapes with serene pine trees (No. 4) and scenes with animals are some of the typical themes. They are generally rendered with a slight two dimensionality as was thought befitting a decorative scheme. Despite the inherent and self-imposed restrictions of palette, a naturalness of colouring was maintained, the areas of matt glaze being carefully separated by thin cloisonné walls.

The products of Grueby Faience can be associated with the art nouveau style to only a limited degree. While the attenuation of some vases and the sculptural shapes of the more elaborate pieces would allow such an association, it cannot be overlooked that Grueby eschewed the most typical characteristics of European art nouveau, namely the energetic whiplash line, the Symbolist use of the female image, and the sense of luxury. Instead, it would be more appropriate to consider Grueby Faience in the context of the Arts and Crafts movement. They have in common a disdain for industrial mechanization and the excesses of decoration which the Victorian era had developed. Grueby's insistence upon handwork and a simplicity of colour and form is totally in accord with the basic concepts of that movement. Perhaps no better statement of Grueby's aim can be found than what appears in the charter of the Boston Society of Arts and Crafts, of which he was an active member: 'This Society was incorporated . . . to stimulate in workmen an appreciation of the dignity and value of good designs; to counteract . . . the desire for over-ornamentation and specious originality. It will insist upon the necessity of sobriety and restraint, of ordered arrangement, . . . and of harmony and fitness in the decoration put upon it'.

It is not by mere chance that Gustave Stickley – a leader of the American Arts and Crafts movement, the editor of *The Craftsman* magazine, and a popularizer of 'mission' furniture – consistently used Grueby vases to set off his furniture and used Grueby tiles for the embellishment of his model homes. It is interesting that

when Tiffany – the name most associated with art nouveau in America – used Grueby vases as bases for lamps, he saw fit to place on them monochromatic or simple geometric shades, recognizing with his intuitive taste what the inherent quality of Grueby's products demanded.

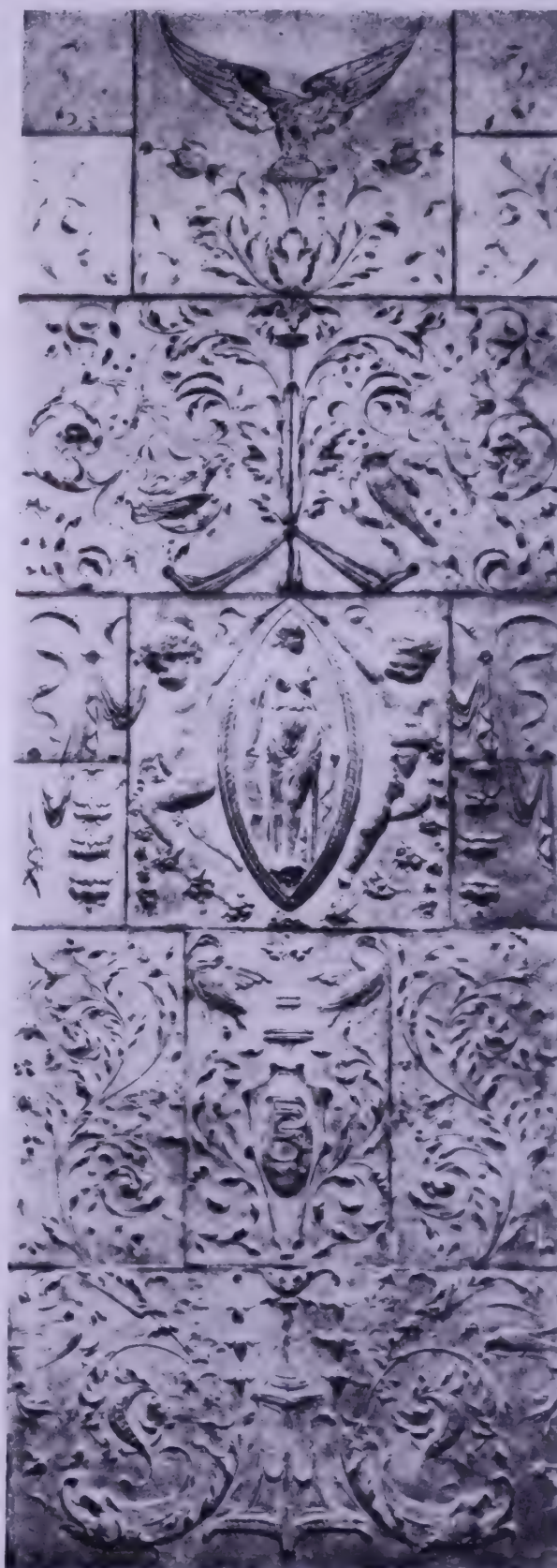
The Grueby Faience Company made a point of exhibiting widely and often, both in the United States and Europe, and continually met with an enthusiastic reception. It soon became well known in America due to its appearance at the many craft exhibitions and the considerable number of favourable reviews and articles which appeared in periodicals from 1898 onward. European audiences were not introduced to Grueby until the Paris World's Fair of 1900 where it was awarded one silver and two gold medals. Grueby also exhibited at subsequent world fairs: the Pan-American Exposition at Buffalo in 1901 (Highest Award), St. Petersburg in 1901 (Gold Medal), Turin in 1902 (Highest Award), and St. Louis in 1904 (Grand Prize). Grueby's vases were sold throughout the United States by leading establishments and in Europe were represented at Bing's store *L'Art Nouveau*. The architectural faience enjoyed the same prestige and recognition. Naturally, a predominant number of commissions came from the Boston area, but Grueby faience was in demand to decorate major public buildings and private homes throughout the whole of the country as well.

If imitation is the sincerest form of flattery, then Grueby should indeed have felt deeply flattered. Until the advent of his matt glazes, most American ceramics were characterized by painted decoration, but this all began to change after the turn of the century as pottery after pottery capitulated to his new style. Rookwood, Owens, Weller, Wheatley, Hampshire, Teco, Pewabic, and a host of small and amateur potteries followed Grueby's lead (No. 10). Comparisons, however, point up the superiority of Grueby's work. This is most apparent where the imitation is mass-produced and commercially oriented. A good example is the Hampshire Pottery of Keene, New Hampshire.⁷ Even though they consistently sought to emulate Grueby's forms and glazes, the results are less than fully successful. The Hampshire glaze is thinner and without surface excitement, and the regularity of the modelled leaves is unsatisfyingly dull. How different a Grueby vase is: the slight irregularities of modelling and the rising of the relief through the rich glaze create a sense of organic vitality. Such comparisons, however, are made with hindsight and do not reflect what was thought of Grueby's imitators at the time. Critics were more optimistic then, and believed that a new world of ceramic possibilities had been discovered.

Despite the interest which Grueby's creations have again aroused, we have been in the curious position of knowing very little about his career. Recent articles have presented vague and even erroneous histories which have not helped the situation.⁸ Although the period from 1897 until shortly after the turn of the century is the most important and highest point of Grueby's career, it is only a small portion of the story.

Grueby's early work should be of equal importance to us: it helps to explain the background out of which he evolved and at the same time it sheds light on late nineteenth-century American ceramics and taste in general. Nor should we neglect the latter part of Grueby's career, for here again the times are mirrored in a revealing way.

A good deal can be deduced about Grueby's early career despite the dearth of information. He was born in 1867, the son of Samuel Grueby and Sarah Rich. By the age of fifteen he was employed by the J. and J. G.



5. Faience decoration (demolished) for the waiting room of the Reading Railroad Terminal, Philadelphia, by Atwood and Grueby c. 1892.

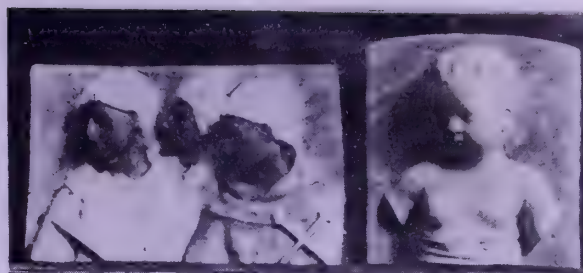
art Tile Works in Chelsea, a suburb of Boston.⁹ Now little about his stay with this company, save that it was here that he learnt the theoretical and practical aspects of the ceramic business. One of the remarkable things about Grueby's career is the way he very quickly rose to a position of prominence. In 1892, when he was only twenty-five, he had already formed his own company in conjunction with John R. Atwood.¹⁰ Atwood and Grueby, as the firm was called, was associated with the larger company of Fiske, Coleman and Co. Their office was at 10 Devonshire Street, and their factory was located in Boston at East First and K Streets. They specialized in architectural faience and glazed brick for interior and exterior decoration.

Although the firm had scant publicity during its early existence, we can gather some idea of its work from a brochure which they issued in 1893.¹¹ Of the illustrations in it, six are of mantels, one is of a tiled floor and the last three are of specific architectural details, namely the faience decoration in the waiting hall of the Reading Railroad Terminal in Philadelphia (No. 5)¹² and a bank in Worcester, Massachusetts. It was an age of architectural eclecticism and the company's work reflects this. Most of the designs are in the style of the Italian Renaissance, except for the hall which is in the equally fashionable Moorish style. Grueby's concern then, as throughout all his career, was with the glazes which were employed. Undoubtedly, it was his association with these architects which prompted him to imitate glazes in the style of the della Robbias and the Moors, effects which characterised much of his early work.

What ultimately proved to be a crucial event in his career occurred in 1893 when he went to the Chicago World's Fair to manage the exhibition stand of Fiske, Coleman and Co.¹³ It was here that he first came into contact with the work of such leading Parisian ceramists as Chaplet and Delaherche, and as we have already seen, their glazes and forms soon became the models for his work.

The firm of Atwood and Grueby was short-lived, surviving probably before the end of 1893.¹⁴ This termination may have been the result of financial problems, something which also plagued Grueby later in his life, or of a general reorganisation within the industry of Fiske, Homes and Co. where another of his subsidiary firms also ended at about the same time. Whatever the reason, Grueby remained with the latter company for some time longer.¹⁵ It should be noted that his name was given prominence in their advertising, again suggesting something of the esteem in which he was held.

At some point in the latter part of 1894 Grueby set out on his own, presiding over a new firm known as the Grueby Faience Company.¹⁶ Its offices and kilns were, surprisingly enough, in the very same locations as had been previously used. Grueby exhibited in February, 1895, at the annual exhibition of the Architectural Association of New York and we can gather some idea of his work during this period from that exhibit. His primary concern continued to be architectural faience with an emphasis on historical styles. Thus, on the one



6. Ceramic panels by the Grueby Faience Company. The one on the left is based on an altar relief by Andrea della Robbia and was exhibited in 1895. That on the right is adapted from one of Luca della Robbia's *bambini* on the Ospedale degli Innocenti (from *The Brick Builder*, 1898).

hand we find Grueby copying such well-known Florentine works as Andrea della Robbia's altar from Santa Croce (No. 6) while on the other hand he experimented with Chinese perforated tiles.¹⁷ Equally significant, we find that Grueby had begun to make vases, exhibiting one that year 'in splash', presumably a spattered glaze.

The year 1897, which traditionally but wrongly has been cited as the starting point for the Grueby Faience Company, marks instead the year in which it was reorganised and incorporated.¹⁸ It is not surprising that this confusion has arisen, for the firm's earlier activities had been cloaked in relative obscurity whereas after 1897 it received a great deal of publicity and fanfare. Associated with Grueby in the newly incorporated business were William Hagerman Graves and George Prentiss Kendrick.¹⁹ Grueby was the only one in the venture with any previous experience in the ceramic industry; the other two men had their training in architecture and design. Graves was the treasurer and was responsible for such business matters as accounting, publicity, consignments, and exhibitions. Kendrick, as we have seen, was the chief designer for the firm.

Despite the change of formal structure in 1897, there was an artistic continuity between the two firms. In fact, many of the photographs which the new company issued for publicity purposes were of objects created a year or two earlier. On the other hand, a stylistic evolution is discernible. While some of the vases were still in historic styles, such as a cinerary urn with decidedly Moorish overtones (No. 7), others appeared with floral decoration and Grueby's new matt green glaze. By about 1899 the company had given itself up completely to the new style. The same evolution can be seen in the architectural faience. At first the company continued to issue tiles in the Moorish style, models after Donatello and Luca della Robbia, Chinese tiles and tiles with overglaze patterns, but slowly, by the turn of the century, the new matt glazes were fully used on the architectural faience. As we have seen, it was at this point that Grueby and his artistic wares reached the acme of their fame.

Curiously enough, there has been as much confusion about the later history of the Grueby firm as there has been about its origins. All too often we read that production ceased in 1907,²⁰ but this is a misinterpretation of facts – facts which are admittedly difficult to



7. Cinerary urn by the Grueby Faience Company (from *The Brick Builder*, 1898).

GRUEBY



HAUTEVILLE

GRUEBY



GRUEBY TILE
BOSTON

THE C. PARDEE WORKS

GRUEBY
BOSTON MASS

GRUEBY POTTERY
BOSTON U.S.A.



9. A comparison of vases made by Auguste Delaherche in the upper row (from *The Studio*, 1898) and, in the lower row, those made by the Grueby Faience Company, *Private Collections*.

8. Various marks used by Grueby, all impressed unless otherwise noted. The marks in the first column are the earliest used by the Grueby Faience Company. The uppermost mark in the second column was introduced on October 26, 1898; the following mark and probably the remaining one as well were begun in the latter part of 1899. In the third column, the upper two marks were created in September, 1909 or thereafter; the bottom mark (stencilled on cartons) was introduced in 1913. The upper mark in the fourth column (stencilled on cartons) was introduced in early 1921 and the last mark was used in association with Grueby's work around the same time.



disentangle at first due to the complicated financial and legal manoeuvres which occurred.

In 1899 the company began to use the name 'Grueby Pottery' to designate that section of their operations which produced vases and other domestic art ware. Their earlier name of 'Grueby Faience' may have been conceived under the presumption that architectural faience would be the company's major business, but this already proved not to be the case before the end of the century. It was at this time that they introduced additional marks, looking very much like the first ones for the change of name (No. 8). There were also several changes of personnel.²² Kendrick left the firm in 1901 and the responsibility for designing the vases and their decoration fell to Addison B. LeBoutillier, an architect who also designed many of the tiles and also much of the company's advertising.²³ By 1906 Julia H. Bradley had assumed charge of the decoration of the vases. Despite all this, the designs hardly changed at all (No. 3); they can be considered as a series of variations on themes which Kendrick had established before.

In 1907 the Grueby Pottery was officially incorporated as a separate entity with William Grueby as President.²⁴ The following year, Henry H. Belknap, a New York architect and decorator, was called in as general manager of the Pottery. Also a noted ceramic chemist, Karl Langenbeck, became superintendent in charge of the factory and the firing. Again, despite the new personnel and the company's promotional publicity which spoke of new methods of work continued in very much the same vein as before. Despite the legal division, the two branches were not truly separate. The vases were still being glazed and fired by the Grueby Faience Company, while conversely, Grueby Pottery prepared many of the designs for the department of architectural faience. There was not always even a logical explanation for the way in which different products were marked. The small paperweights which Grueby introduced in 1904, which, as art ware, properly belong to the Pottery division, are only sometimes impressed with that mark and at other times have the mark of Grueby Faience.



Co. To add to the difficulty, a number of tiles still have original paper labels with the designation 'Grueby Pottery'. It is not surprising, then, that most contemporary writers tended to gloss over all the changes which had occurred.

Although Grueby's wares were an artistic success, operations were beset by financial problems. The factory was supposed to be a happy merger of mercantile principles and the high ideals of art, but this proved not to be an easy task. There was a great deal of competition from other companies who imitated the Grueby glazes and forms, but who could offer their products at substantially lower prices because they were produced mechanically and in quantity. Naturally, the cost of Grueby's pieces had to include the expense of having all the work done by hand. Those Grueby vases which still bear an original paper label often have marked prices between \$15 and \$50, and while this may not seem expensive by today's standards, the vases cost more than the products of most art potteries at that time and were considered 'beyond the purse of the average buyer'. Also, there were problems in firing the glaze which evaded solution, and the losses here contributed to the cost. Whatever the exact cause, the seriousness of their financial plight cannot be questioned.

In 1908 Grueby ceded the presidency of Grueby Faience to Augustus A. Carpenter of Chicago, who brought new capital to the business. Nonetheless, the company was declared financially bankrupt and went into receivership. In 1909, while the receivers allowed the last outstanding orders to be completed before terminating operations, Grueby successfully petitioned the court to have his name, processes, and designs released so that he could start a new company. Thus it was that in September, 1909, a new firm was incorporated: the Grueby Faience and Tile Company.²⁵ Yet again we find that despite the formal change of name and incorporation, it was essentially the old company, using the same factory as before and concerned as before with the production of architectural faience. Vases continued to be made by the Grueby

10. Vases made under the influence of Grueby's work. From left to right: Hampshire Pottery vase designed by Cadmon Robertson, c. 1904-16, height 9½ inches, *Private collection*; Pewabic Pottery vase by Mary Chase Perry, c. 1903-10, height 10½ inches, *Private collection*; Wheatley Pottery vase, c. 1906, height 14⅝ inches. *The National Museum of History and Technology, Smithsonian Institution, Washington, D.C.*

Pottery, although operations here were equally affected by financial pressures. No vases seem to have been exhibited after 1909 and production of them seems to have virtually stopped around 1911, although a small number may have been made for the following two years.²⁶

Certainly these were difficult times for Grueby. Quite apart from his financial troubles, the factory was burnt in the summer of 1913 in a spectacular fire which began in an adjoining chemical plant.²⁷ This disaster marked the definitive end of the Grueby Pottery, as its total assets were destroyed. On the other hand, the Grueby Faience and Tile Company rose like a phoenix from the ashes. A new factory was built and by the beginning of 1914 orders were being solicited once again.²⁸ Business continued unchanged until 1919 when the C. Pardee Works of Perth Amboy, New Jersey, acquired the firm.²⁹ In 1920 the Grueby Faience and Tile Company transferred its operations in a final move: a new office was set up with Pardee in New York City and production was carried on at the Pardee factory in Perth Amboy, some twenty-five miles away.³⁰ Accordingly, Grueby also moved from Boston, taking up residence in New York City. It was there that his career came to an end on February 23, 1925, although the firm bearing his name continued until the end of the decade.

Ironically, Grueby's death went virtually unnoticed. In the rare instance when an obituary notice did appear as in the *Bulletin* of the American Ceramic Society, the brief statement suggested nothing of the importance of this man whose work had won international acclaim and had so strongly influenced the development of American ceramics.³¹ Only today is Grueby being restored to the place of honour he deserves.

NOTES

1. I am very much indebted to Mr. Paul Evans for his generous help in discussing with me the later phases of Grueby's business affairs; his book on American ceramics is to appear soon. I also wish to thank my students, Robert Markowitz and Penelope Harkness, for their help, and the Research Council of Rutgers University for its support.
2. Properly speaking, 'glaze' referred only to a transparent colouring whereas 'enamel' referred to an opaque one, but this distinction is no longer maintained in current usage nor is it made here. It was in the original sense of the word that Grueby listed his profession as 'enameller' in the early part of his career; see *Boston City Directory*, 1892, p. 594.
3. M. C. Perry, 'Grueby Potteries,' *Keramic Studio*, II, 1900, pp. 250-51. I believe that Miss Perry wrote in reply to an earlier article by Anna B. Leonard ('A Visit to the Pottery of Auguste Delaherche', *Ibid.*, p. 98) where Mrs. Leonard, in a confusion of facts, asserted that Grueby had actually bought and copied Delaherche's vases. Delaherche is quoted by Miss Leonard as saying: 'but they have improved upon mine'. For a similar, although more oblique, charge and for Delaherche's reply, see *Handicraft*, III, 1910-11, pp. 216-17, 462.
4. Kendrick was one of the directors of the firm at its incorporation in 1897. For an example of his independent work at that time, see the copper bowl illustrated in *Art Interchange*, XXXVIII, 1897, p. 113. His association with the firm terminated about 1901. Despite periodical absences from Boston he remained active in other crafts, designing bookcovers and working in metal.
5. A list of twelve decorators' monograms is given in E. A. Barber, *Marks of American Potters*, Philadelphia, 1904 (reprinted Southampton, N.Y., 1970), p. 100. Of the decorators only one was male and, interestingly, as in a number of other American potteries, he was Japanese. Barber's list has proven far from complete. For a description of the working process in the factory, see A. M. Jones, 'The Grueby Pottery', *The Scrip*, I, 1905-6, pp. 197-8.
6. Perry, *Keramic Studio*, II, p. 250.
7. Cf. P. Evans, 'Hampshire Pottery', *Spinning Wheel*, XXVI, September, 1970, pp. 22-24.
8. E. Townsend, 'Development of the Tile Industry', *American Ceramic Society, Bulletin*, XXII, 1943, pp. 133, 138; this supposedly historical account is inaccurate. C. McDowell, 'Grueby; American Art Pottery', *The American Life*, V, 1965, pp. 102-03; the vases illustrated are actually Losanti ware by Louise McLaughlin and the factory scene is of the Tecu pottery (cf. *International Studio*, XXVIII, 1906, p. xxi, and *Brush and Pencil*, XV, 1905, p. 71). L. Henzke, *American Art Pottery*, Camden and New York, 1970, pp. 195-200. R. Blasberg, 'Grueby Art Pottery', *Antiques*, C, 1971, pp. 246-49; his account of the firm's history is at variance with the version presented here.
9. A. Russell, 'Grueby Pottery', *The House Beautiful*, V, 1898, p. 3.
10. *Boston City Directory*, 1892 (valid as of July 1), p. 89. Unless indicated to the contrary, dates are in accord with the listings in the *City Directory*. The association of the two companies is mentioned only in E. Barber, *The Pottery and Porcelain of the United States*, N.Y., 1893, pp. 396-97; their names are also linked together on the sale catalogue which they issued (see note 11 below). Fiske, Coleman and Co. (ca. 1893 the name changed to Fiske, Homes, and Co.) also managed the Boston Fire-Brick Company and the Boston Terra Cotta Company.
11. The copy we describe is in the New York Public Library. An advertisement in the exhibition catalogue of the Architectural League of New York (December 18, 1893 - January 8, 1894, p. 73) lists two editions, namely a complete portfolio and one with eight mantel designs, but neither edition tallies with the one we describe.
12. The lower portion and interior of the Reading Terminal has been remodelled, but the original faience decoration around the upper portion of the building still survives.
13. Contemporary references are curiously vague as to what company Grueby represented; e.g. *Glass and Pottery World*, XVI, June 1908, p. 13, and P. Dudley, 'The Work of American Potters', *Arts and Decoration*, I, 1910-11, p. 20. The *Official Catalogue* of the Chicago World's Fair lists Fiske, Coleman and Co. as an exhibitor (Part VII, p. 21), but not Atwood and Grueby, thus settling the matter.
14. Atwood and Grueby is still listed in the (July) 1893 *Boston City Directory* (p. 89) but not in the 1894 edition. By December, 1893 Grueby alone is listed with Fiske, Homes, and Co.; see note 15 below. There is at least one report of reverses and lack of capital in Grueby's early career; see Russell, *House Beautiful*, V, p. 3. Atwood left to form the Atwood Faience Company (later Hartford Faience). The other subsidiary firm of Fiske, Homes and Co. which was terminated at this time was the Boston Terra Cotta Company.
15. Architectural League of New York, Ninth Annual Exhibition, December 18, 1893 - January 8, 1894, p. 73.
16. Architectural League of New York, Tenth Annual Exhibition, February 15 - March 9, 1895, p. 134 and Nos. 161, 285-291, 294. *Boston City Directory*, July, 1895, p. 630.
17. The three saints are an adaptation of the right side of an altarpiece by Andrea della Robbia (not Luca as Grueby thought); see A. Marquand, *Andrea della Robbia*, Princeton, 1922, I, pp. 118-19.
18. Incorporated June 2, 1897; charter no. 125-7234. All the contemporary articles written about the company cite 1897 as the year in which the company began, thus causing the previous existence of the factory to be lost sight of.
19. Kendrick and Graves probably knew each other beforehand, since they both had been previously employed as draughtsmen in the same building; see *Boston City Directory*, 1895, p. 805; 1896, p. 649. A number of other architects were associated with Grueby's firm such as C. Howard Walker; cf. his comments in *The Artist*, XXIII, 1898, p. xxxix, and *Keramic Studio*, I, 1899-1900, p. 237.
20. The error appears to have begun with F. H. Norton, 'A Check List of Early New England Potters', *American Ceramic Society, Bulletin*, XVIII, 1939, p. 183; after having been taken over by L. W. Watkins, *Early New England Potters and Their Wares*, Cambridge (Mass.), 1950, p. 232, it has constantly been repeated in all the modern literature.
21. United States Patent Office, Trademark No. 33,905, registered December 19, 1899.
22. Jones, *The Scrip*, I, p. 199.
23. For some ideas of LeBoutillier's independent work, see *The Brickbuilder*, XXIII, 1914, pp. 185-88.
24. Incorporated July 5, 1907; charter no. 209-130. See *Glass and Pottery World*, XVI, June 1908, pp. 13-14. Langenbeck left by 1910 but his assistant, R. W. Cobb, stayed on until 1912; see *American Ceramic Society, Transactions*, XII, 1910, p. 8; XIV, 1912, p. 13.
25. Incorporated September 3, 1909; charter no. 239-420.
26. I cannot find any mention of vases being exhibited after 1909. The last listing of the Grueby Pottery in the *Boston City Directory* is in the (July) 1911 edition, p. 852. There is no mention of it in the 1912 edition. The decision to stop production of vases is noted by W. P. Jervis, *A Pottery Primer*, N.Y., 1911, pp. 178-79, and J. A. Rawson Jr., 'Recent American Pottery', *House Beautiful*, XXX, April, 1912, p. 150. One would normally conclude, therefore, that the Pottery had stopped production before the middle of 1912; contradicting such an assumption, however, is the presence of the date 11/12 (presumably November, 1912) scratched into the bottom of a vase in a private collection. Also, the company's assets increased from 1912 to 1913, suggesting that commerce continued into the latter year.
27. *The Christian Science Monitor*, June 12, 1913, p. 1; *ibid.*, June 13, 1913, p. 15.
28. E.g., *The Brickbuilder*, XXIII, January, 1914, p. i.
29. The sale was manoeuvred by James Curley, the political boss and mayor of Boston, who interested Pardee in the Grueby company solely on the basis of a non-skid floor tile; see J. M. Curley, *I'd Do It Again*, Englewood Cliffs, N.J., 1957, pp. 143-44.
30. E.g., Architectural League of New York, *Yearbook*, XXXVI, 1921, p. 249.
31. *American Ceramic Society, Bulletin*, IV, 1925, p. 234.

The American way with Art

T. Butler

Indian Art: Form and Tradition

At the Walker Art Center, the Indian Art Association, and The Minneapolis Institute of Arts were the organizers of an important exhibition of Indian art which was held in Minneapolis (Minnesota). This exhibition served to show the individuality of the artistic creations of the various tribes of North America as well as to show that certain objects are intercultural and the work of many tribes. While aesthetic considerations certainly entered into the selection of the pieces, others were included for their historical or typicality.

Of particular importance is the book (and catalogue) published in connection with the show. It contains 13 essays written by archaeologists, art historians, an architectural historian and a poet. While in no way presenting a complete picture of North American Indian art, these interesting essays provide material on well-known and curious aspects of this art. I was interested in the piece on 'Rock Art' by David Gebhard and 'Asiatic Sources of Northwest Coast Art' by Ralph T. Coe.

The Indian who reads these essays and absorbs the beauty of the objects illustrated will be

immensely proud of his heritage. The non-Indian will most likely have his eyes opened to a new field altogether. In a period when the American Indian is struggling for recognition, such a show is a valuable contribution. It should be noted that the works of art included are not labelled with Indian names but, rather, with the creations of white historians and anthropologists. For instance, the names Ojibwa and Chippewa are used interchangeably for the Indians of Minnesota. In each tribe the Indian knows himself simply as 'the people'; in the case of this area the word for 'the people' is Anishinabe.



1. War God,
Pueblo (Zuni),
carved wood.
The Brooklyn Museum.

2. Ledger Drawing,
Sioux, ink and pencil
on ledger paper.
Milwaukee Public Museum.

3. Shirt,
Sioux, buckskin and beads.
The Brooklyn Museum.

4. Dance Staff,
Winnebago, stick
with beaded pouch.
*State Historical Society
of Wisconsin, Madison.*



The Black Presence in the Era of the American Revolution 1770-1800

The National Portrait Gallery of the Smithsonian Institution (Washington, D.C.) is displaying 250 items from public and private collections in the first comprehensive pictorial display documenting the subject of the participation of black men and women in the Revolutionary War and the affairs of the early years of the Republic. The show, which opened on Independence Day (July 4) can be seen through the third of this month.

The 250 items include portraits, prints, broadsides, petitions, poems, letters, and a variety of related objects.

The period between 1770 and 1800, in which the American colonists secured their independence and established a new nation, gave new hope for freedom to blacks. Through petitions, court actions, and service in the Continental Army, as



Published according to Act of Parliament, Sept^r. 1773 by Arch^d. Bell.
Bookseller N^o. 8 near the Saracens Head Aldgate.

5. Frontispiece Portrait of Phillis Wheatley, from *Poems on Various Subjects, Religious and Moral* by Phillis Wheatley, London, 1773. Library of Congress.



6. RAPHAELLE PEALE.
Absalom Jones, oil on canvas, 1810. National Portrait Gallery.



7. Flag presented to the 'Bucks of America', silk. Massachusetts Historical Society.



8. Reverend Lemuel Haynes Preaching to his Congregation, painting on papier-mâché tray. Rhode Island School of Design.

As the King's forces, they pursued every
that promised a chance for black freedom.
The present exhibition traces these early efforts
the acts of courage and heroism in battle,
the establishment of the black churches
led the way in social action, to the
'Age of Gifts and Powers' – the recognition
individual talents, finally coming face-to-face
the fact of 'The Incomplete Revolution.'
Eighteenth-century architectural detail and
is used as background in the Gallery
the ambience of the period. The portion
Gallery devoted to 'The Black Clergy' is
designed to resemble the interior of an early
church, with planked floor, altar rail, and a
reproduction of the stained glass window
of the Rev. Andrew Bryan. The original
built by the Rev. Richard Allen in the
nineteenth century and lent by the Mother
A. M. E. Church of Philadelphia is
currently displayed. Professor Sidney Kaplan,
author of the monograph which serves as the
exhibition catalogue, planned the exhibition
with Sadik, Director of the National Portrait
Gallery.

In his 'Foreword' to the catalogue Mr. Sadik
states: 'While portraits are, of course, the first
business of the National Portrait Gallery, the
Gallery's ultimate aim is to tell the whole history
of the country in terms of the individuals who
shaped that history. Too often, the images of black
men and women, eminent or otherwise, in this
country have not come down to us. Sometimes a
few words on the frayed pages of original
documents has had to serve in lieu of a pictorial
evidence. For example, although there is no genu-
ine portrait of that magnificent black Bostonian,
Prince Hall, we can savour the quality of the man
in the eloquence of his speeches and letters. Not
many non-Americans were of Prince Hall's stature.
We will never know what the four courageous
men who signed a petition to the General Court
of Massachusetts in April of 1773 looked like, but
the words of their admonition – "We expect
nothing from men who have made such a
stand against the designs of their fellow-
men to enslave them" – give us a pretty good
idea of what manner of men they must have
been. As noted in the text, "Their portraits are
in the language of their pleas."

Where reliable likenesses exist, such as those of
Samuel Lee, James Armistead Lafayette and
Crispin Hull, who served Generals Washington,
Rochambeau and Kosciuszko, by supplementing
portraits with documentary evidence of
their activities and characters, we are able to
achieve a fuller understanding of the *dramatis*
personae of the epoch.

Among the black clergy of this period we are
fortunate in having a number of good portraits,
the most famous one, that of Absalom Jones by
Charles Peale. If this painting (which narrowly
escaped oblivion) stirs us because of the sure-
ness with which the artist limned the strength
and dignity of his sitter, we are no less grateful to
rest upon the small pastel-and-chalk likeness of
the patriot, Richard Allen, done about the
same time. Both men, dragged from their knees at St.
George's Methodist Church in Philadelphia, set
up to found a church where they could pray in
peace. Also represented among the clergy are
portraits of Lemuel Haynes, but, alas, none
of John Marrant, whose magnetic words are all
we have left to conjure up what must have
been a moving presence.'

American Arts and The American Experience

The Yale University Art Gallery (New Haven,
Connecticut) has celebrated its 250 years of
collecting and the fact that it is the oldest uni-
versity art gallery in America, with a highly
important new installation. Entitled 'American
Arts and the American Experience', this show
can now be seen in the newly developed Mabel
Brady Garvan Galleries of American Art. Mrs.
Garvan has long been an enthusiastic supporter of
American art and her large and distinguished
collection of American furniture and other
decorative arts was established during the 1930s
by her late husband Francis P. Garvan. In all, the
collection numbers some 10,000 pieces!

The present installation was conceived by
Charles F. Montgomery, Curator of the Garvan
Collection and designed by Ivan Chermayeff, a

9. *William and Mary Area, 1685-1730*,
Mabel Brady Garvan Galleries of American Art,
Yale University Art Gallery.

10. *Below*: On the left,
a painting of Governor Jonathan Trumbull
with his wife and daughter,
by John Trumbull, 1777.

In the centre case,
a Baltimore sideboard, c. 1800,
with a silver pitcher by Paul Revere, c. 1805,
and other silver and cut glass objects.

In the background,
a Boston chest on chest, 1791.

At the right,
a portrait by Reuben Moulthrop of
Rev. Ammi Ruhamah Robbins, 1812.
Mabel Brady Garvan Galleries of American Art,
Yale University Art Gallery.





11. Bookcase,
Charleston (S.C.), c. 1800.
Filled with ceramics made in England and China
for the American market.
Mabel Brady Garvan Galleries of American Art,
Yale University Art Gallery.

Cambridge, Massachusetts architect. The concept completely breaks with the idea of the permanent room and causes the visitor to see objects in a new way. Chairs, for instance, can be viewed as pieces of sculpture from the front, in profile and from underneath. The arts in America are traced from pieces made early after the first settlement to painting completed in 1973. Considerable attention is given to contemporary furniture and an extremely good slide-dissolve-presentation shows the manufacture of this furniture. There are assemblages of advertisements, trade cards, views of shop interiors, and thousands of other visual sources which give excellent background when viewing the objects. In one instance a piece of case furniture is shown in juxtaposition with an architectural element which shows its source.

The exhibition is divided chronologically into seven chief areas: the seventeenth century; the William and Mary period, 1690-1730; the Queen Anne period, 1730-1760; the Chippendale style, 1754-1790; the Federal period, 1788-1825; the nineteenth century and the twentieth century. Any visitor to Yale is promised a mind-boggling experience in this new concept of viewing and studying objects. While the galleries will remain relatively static, parts will be changed constantly. This will give a sense of constant updating which is so essential in the museum world today. It should be noted that paintings and sculpture are shown as well as decorative objects. The exhibition will surely have a profound effect on those who are responsible for the exhibition of American art. It is of such significance, that a full article, written by one who was intimately concerned with the development of the idea, will be published in this magazine a little later in the year.

A truly unique publication has appeared in connection with the show. It is a special tabloid issue of *The Newtown Bee* (Connecticut) which has a weekly antiques section and is read by 16,000 readers. Three purposes were envisioned when the special issue was planned: (1) to serve as a review of the new installation for distant readers, (2) as a carry away for the visitor who sees the exhibition, (3) as a vehicle for the research of Yale students who have been connected with the American arts programme. It is the latter purpose which is of particular interest to this writer. An example of this is a story of Ms. Fagan called 'The multi-faceted charms of various beautiful attractions of one together little teapot.' Ms. Fagan, who also illustrated the story provides much background information concerning the teapot c. 1720-1735 by the New York silversmith Peter Van Dyck, in the language of today. This is typical of the entire approach not to couch the materials in antiquarian terms but to bring them alive.



12. Nineteenth Century Area
with Federal Area in background.
Mabel Brady Garvan Galleries of American Art,
Yale University Art Gallery.



Northome, built for Francis W. Little, 1912-1914 by Frank Lloyd Wright. *The Metropolitan Museum of Art.*

Architect and His Client:

Frank Lloyd Wright and Francis W. Little

An intriguing exhibition can be seen at The Metropolitan Museum of Art through September. Included in the exhibition are examples of glass, furniture, original drawings, correspondence and old photographs, all from Northome, the splendid summer house Wright built for the Little family in 1912-14. The exhibition is a prelude to the permanent installation of the great living room from Northome in the Metropolitan Museum's new American Museum, which is being built to celebrate the Bicentennial of the American Revolution in 1976.

Frank Lloyd Wright was one of America's greatest architects, and Francis W. Little was one of Wright's major clients. The interaction between this client and his architect – both strong-willed men who knew what they wanted in architecture – is the major theme of the exhibition. Northome was created in 1912-14

after the great Prairie Houses of the first decade of the century. While the designs for Northome were evolving Wright was also building Taliesin, his own house and studio in Spring Green, Wisconsin. Both projects were similar in their dependence upon the site – tucked around and on top of a hill allowing the view to penetrate the main space. In these buildings Wright turned from the suburban house and its rigid plot back to the undivided landscape, and from a finished use of natural building materials to a seemingly unworked treatment.

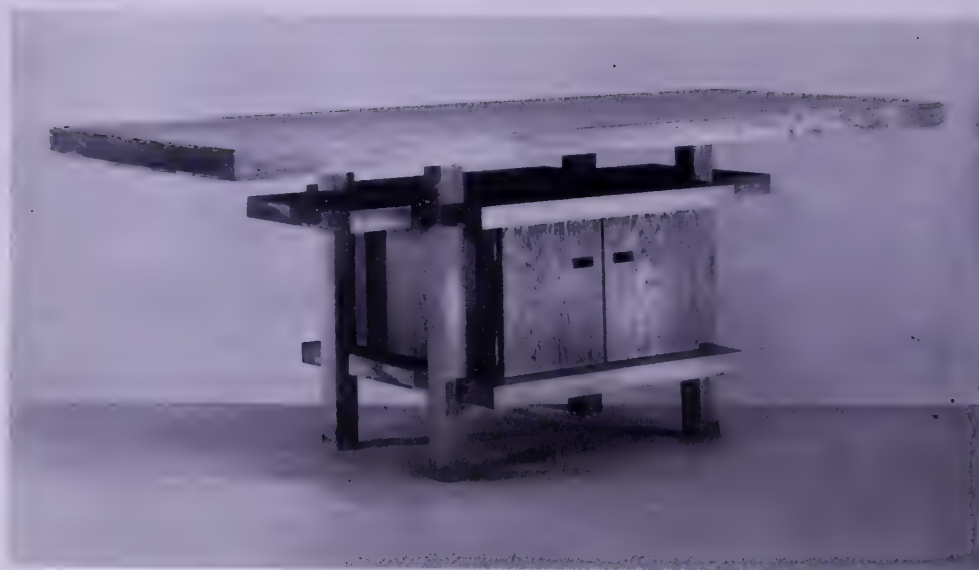
Francis W. Little, builder of Northome, was an Illinois lawyer and utilities executive. Mrs. Little was also from the mid-west, and she had a deep interest in music. Before her marriage she spent several years studying piano in Cologne under the tutelage of the composer Franz Liszt. As a result, the great living room of Northome was conceived as a place for the musical recitals so important to the Littles. Northome was not the

first house Wright built for them. In 1902 they commissioned a house in Peoria which was furnished entirely with objects of Wright's design.

The furniture from Northome now in the Metropolitan's collection falls into two stylistic groups. The first group is clearly related to furniture made for other early Prairie Houses and undoubtedly was made for the Peoria house in 1903. The second group, also made of white oak, is similar to the furniture made about 1911 for Taliesin, Wright's own studio, and must have been made specifically for Northome. The two groups and the related drawings demonstrate how Wright's Prairie House furnishings began to change about 1910. The earlier pieces are characterized by a dark brown stain, and the verticality of the supports is interrupted by thin horizontal mouldings and capped with slab-like capitals. All of the second group are treated with blonde finish – waxed, but not stained. The thin

Northome (Interior of Living Room). *The Metropolitan Museum of Art.*





15. Table,
Frank Lloyd Wright,
designed for Little's house Northome, 1912-1914,
white oak.
The Metropolitan Museum of Art.

16. GEORGE PETER ALEXANDER HEALY.
*Henry Wadsworth Longfellow and his daughter,
Edith*,
oil on canvas, 1869.
Worcester Art Museum, gift of Mrs. J. F. Bowers.



horizontals, clustered verticals, capitals and feet the earlier pieces have been abandoned in favor of a simpler, more straightforward design.

Among the outstanding features of the Little house are the leaded glass windows. All of the nearly 300 windows are made up of multiple pieces of glass held together by thin lead mullions. Wright devised a basic geometric pattern with the leaded interstices of the glass and the scattered arrangement of a few bits of colored glass throughout the window. This design was then expanded to fit the size and shape of the various windows and doors. The large window of the living room, however, are a different matter. The twelve independent movable sashes are installed in pairs but form a single bank of glass, and the overall effect is that of an elongated picture window surrounded by a decorative border.

Morrison Heckscher, Curator in the American Wing, concludes in the exhibition catalogue 'Northome was the joint product of two strong-willed men of independent judgement - Frank Lloyd Wright and Francis W. Little. Wright's proposals were closely evaluated and often challenged by Little. About the window glass designs, for example, enough correspondence survives to suggest how the client's prodding led Wright on to an imaginative and forceful solution. The resulting building was the last great statement of Wright's Prairie School style.

In recent years the Little house had been offered for sale with no success. In 1971 the decision to pull down the house was made, and at that time its plight came to the attention of the Metropolitan Museum. In March, 1972, the Museum purchased the fabric of the house with the intention of installing the great living room in the new American Museum. Other rooms were also saved and some have been sold to other museums around the country.

The exhibition was organized by Morrison Heckscher, Curator in the American Wing. The highly informative catalogue was written by Mr. Heckscher and Elizabeth G. Miller, a Chester Dale Fellow.

Worcester Art Museum

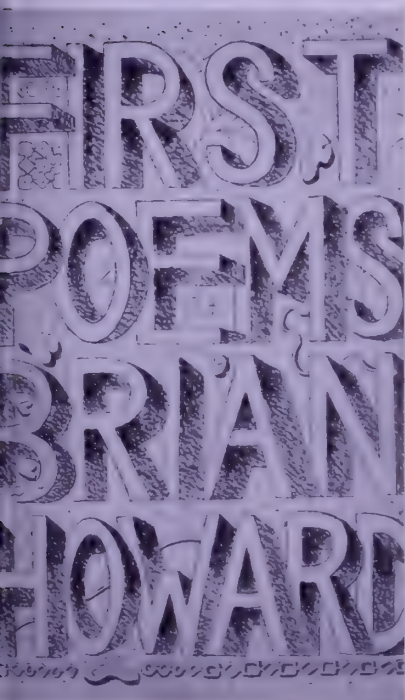
A major painting *Henry Wadsworth Longfellow and his daughter Edith* has been presented to the Worcester Art Museum by Mrs. J. F. Bowers of North Andover, a direct descendant of the poet. The Longfellow portrait was painted in Rome in 1869 by the American artist, George Peter Alexander Healy (1808-94). The painting of Longfellow shows the poet at the age of 62, a benign, white-haired figure seated in an armchair, with his daughter bending toward him in a pose of tender affection. She wears a green gown with a bright bow at the throat. Her long, flowing hair is held back with a ribbon band and she is unmistakably the 'Edith with golden hair' of Longfellow's famous poem, 'The Children's Hour'.

Longfellow's second wife had died in 1861, eight years before this painting was done. He had travelled widely in Europe all his life, but his visits after his wife's death had a special poignancy, and it was during this period that he made his famous translations of Dante's 'Divine Comedy', as well as composing six sonnets to Dante that are among his finest poems.

Antiquarian Books

The Hours Press

GOD SAVE THE KING
by Brian Howard,
Published by the Hours Press, n.d.,
covers designed by
John Banting.



It was as a schoolboy tyro bibliophile, holidaying in Cambridge in 1939, that I discovered in the bargain basement of a bookshop long since expropriated and turned into a coffee-bar, a slim but elegantly bound poem of some length, *Apollinaire: An Elegy*, which I bought for one shilling.

This threnody, with its rhetorical beginning *O Few! O Poets! mourn for Apollinaire!* was by a poet then unknown to me, Walter Lowenfels. What had attracted my attention to the book was its canary yellow paper boards, with drawings by the French surrealist Yves Tanguy; the thick leather spine with rich gilt lettering; and inside, the layout of the text, the clear type-face, and the quality of the handmade paper on which the poem was printed, all made it imperative to buy.

This was my first *Hours Press* book. In the years following, and chiefly under the guidance of a secondhand bookseller, Max Blore (Marise de la Force) who is still a legend to the over-forties in the trade, I acquired four more – two by Laura Riding, one by Robert Graves, and one by Brian Howard. Five out of twenty-four rare titles, the whole output of the *Hours Press*, and all in severely limited editions, was not, I think, an uncreditable effort for a schoolboy collector.

The *Hours Press* was, in a manner of speaking, an incidental result of the fruitful friendships between the eccentric poet and freedom-fighter Nancy Cunard, Norman Douglas, and George Moore. In the summer of 1928, on an impulse, Nancy Cunard bought from the American diplomat and man-of-letters William Bird, the printing press on which he had produced the *Three Mountains Editions* of work by Ezra Pound, Ernest Hemingway (Papa's first printed book), Bryher, and Robert McAlmon, among others.

What to do with the new purchase? Make a present for an old friend, Norman Douglas. Nancy had read a report prepared by Douglas in the 1890s for the British Foreign Office, of the style and brevity of which he was understandably proud. Accordingly, she printed eighty copies of this six-page account for him; and the first *Hours Press* book appeared in the late autumn of 1928 under the unlikely title *Report on the Pumice-stone Industry of the Lipari Islands*.

Perhaps Nancy Cunard's greatest merit was that once she had decided upon a course of action, as in the feud she carried on with her mother, the celebrated hostess Emerald, Lady Cunard, she pursued it with a dedicated professionalism. She learned, therefore, from an autocratic and quirkish French printer many years in the business, everything that was to be known about the running of a printing press. This accounts for the superb quality of her *Hours Press* books. No detail was left unattended by the printer-publisher herself.

Having complimented one of her old friends with such a gift, she felt obliged similarly to honour the other. George Moore, however, who knew that the venture was intended as a commercial as well as a bibliophilic enterprise; and knowing equally that his name would give the press just the kind of initial boost it needed, he suggested that she print a limited edition of a tale which he had originally written for inclusion in his *Heloïse and Abelard*, but which he had later rejected on grounds of length.

Peronnik the Fool in a signed edition of two hundred copies, and with sixty-three pages, was a much more ambitious project than the Douglas

report. Published on December 20, 1928, it sold out completely within a few weeks. The commercial future of the *Hours Press* was assured: though with such quality in this and the future publications it is unlikely that any substantial profit ever accrued to Nancy Cunard.

As she knew virtually every literary and artistic avant-gardiste on both sides of the Channel, she was able to choose authors and artists of the first repute. The Chilean artist Alvaro Guevara designed and made illustrated covers for his poem *St. George at Silene*, of which one hundred and fifty copies were printed. Louis Aragon in a three-day *jeu d'esprit* translated the *Hunting of the Snark* into French (three hundred and five copies). Arthur Symons was persuaded to write his memoirs of Verlaine, Oscar Wilde and Chattahoochee in *Mes Souvenirs* (two hundred copies). Covers were designed by Tanguy, Len Lye, and the American photographer painter Man Ray. Initials were drawn by Dorothy Shakespear (for her husband Ezra Pound's *Draft of XXX Cantos*) and by the Vorticist Edward Wadsworth (for John Rodker's *Collected Poems*).

Early in 1930 Nancy Cunard and the poet Richard Aldington, who had already had two works published by the press, offered an *Hours Press* prize of ten pounds for the best poem of not more than one hundred lines on the theme of Time. All other entries were beaten hollow by a metaphysical study in verse of Cartesian philosophy, *Whoroscope*. The poet was the young Irishman, Samuel Beckett; whose first published book, in an edition of three hundred copies, this was.

The most curious of the *Hours Press* publications were the catalogue printed by Nancy Cunard for Eugene McCown's exhibition of paintings, drawings and gouaches at the Marie Steiner Galleries, New York, in which each work was given six titles, by Clive Bell, Jean Cocteau, Norman Douglas, Bernard Fay, Andre Gide and Raymond Mortimer; and *Henry-Music*, the music of six songs composed by Nancy's intimate, the American Negro jazz-pianist Henry Crowder, to lyrics by Harold Acton, Beckett, Aldington, Lowenfels, and Nancy Cunard herself.

By December of 1930, when *Henry-Music* appeared, the *Hours Press* had published eighteen titles; six more were to follow, but by this time Nancy Cunard was becoming increasingly involved, through Henry Crowder, with attempts to improve the understanding between White and Black, especially in the United States. In consequence the press was neglected; but in the three years of its existence it set a standard in private press publication which has never been surpassed.

MAX WYKES-JOYCE.

Art despatch from Europe

Gérald Schurr

Vicenza

Palladio

The birthplace of Palladio (1508-1580) still takes great pride in the many monuments designed by one of the most important architects of the Italian Renaissance. Near to the famous Olympic Theatre constructed in wood (which he had not time to finish) rises the majestic Basilica of 1549 which is considered to be his masterpiece. Until October a Palladio exhibition has been mounted which refers also to his British rival Inigo Jones. There is a well-arranged display of models, plans and numerous drawings (some of them contributed by the Royal Institute of British Architects) of the buildings of Vicenza and of the villas of the neighbourhood which have been opened to the public for the duration only of this 'Palladian summer'.

Assisi

Primitives from the Perkins Collection

Every collector is familiar with the research of the American art historian Frederico Mason Perkins who, like his friend Bernard Berenson, concentrated on pre-Renaissance Tuscan and Umbrian painting. During his lifetime Perkins assembled a collection of 133 pictures most of which passed to Assisi when he died in 1955. He had settled there in 1900 and bequeathed his personal collection to the basilica of Saint Francis which distributed some to various Italian museums and kept the 57 panels now on view until September 15.

Rotterdam

Tribute to Georg Breitner

The work of the painter Georg-Hendrick Breitner (1857-1923) is not well known outside Holland. The exhibition devoted to him at the Boymans-Van Beuningen museum, illustrates the restraint and power of his painting which owes much to the Impressionists but reveals the individuality of his own vigorous style and of his subjects which were confined to scenes of daily life in the streets of Amsterdam.

Paris

Great Sculptor: Pablo Serrano

Force and sensitivity, emotion and instinctive authority are all to be found in the bronze and stone sculpture of the Spaniard Pablo Serrano (63 years old), and, with the light playing subtly upon it, his work is imbued with a breath of poetry and a warm dynamic rhythm. (Musée Municipal d'Art Moderne until September 20.)

The Disturbing World of Soutine

Soutine (1894-1943), the embodiment of the *peintre maudit* has been revived at the Orangerie (Jardin des Tuileries until September 17) through some very little-known canvases lent by public and private collections in Europe and America. The subjects painted by this Slav of the School of Paris - half-starved choirboys, carcasses of beef, tortured portraits and whirling landscapes - indicate his perpetual state of torment and the

height and depth of his emotions. In his later period an unexpected compassion shines through his violent sensuality.

Delacroix and the Liberty of the Painter

Every year the Musée Delacroix (6, rue de Furstenberg) throws new light on the many facets of the great precursor of modern painting. This year, until October 15, there are about a hundred canvases and drawings, most of them from private collections, which bear witness to the struggle for freedom in the choice of his subjects, romantic or historical. They portray Christian and pagan symbols and with daring lyricism a skilful combination of colour and composition conveying the impression of a sketch or improvised drawing and thereby ranking as forerunners of Impressionism.

Italian drawings

of the Counter-Reformation

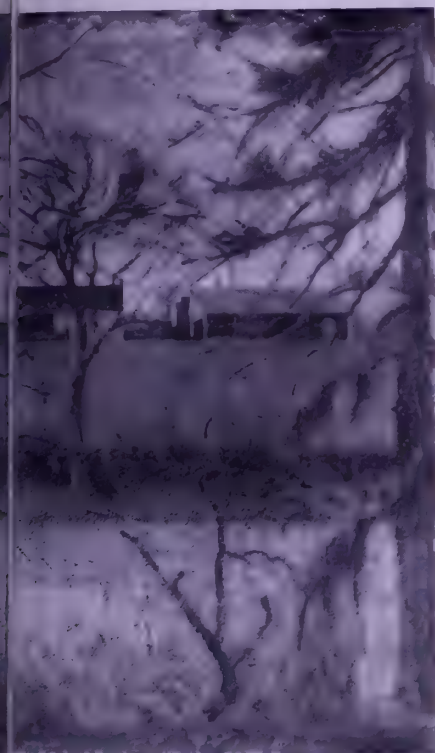
Until October 1st the Cabinet des Dessins at the Louvre is showing some hundred drawings from the end of the sixteenth to the beginning of the seventeenth century. They are typical of the subjects chosen by Italian artists at the time of the Counter-Reformation when, due to the influence of the Jesuits and the great priestly families, there was a revival of Catholicism during the struggles between the church of Rome and the Protestants.

1. SERRANO. *Pietà*, 1971-72. Bronze 2m x 2m x 2m. Musée d'Art Moderne, Paris.



2. CIGOLI CARDI. *Flagellation*. Italian drawings at the Louvre.





Tour of Provence

Towards the end of this summer there are a good many exhibitions to interest tourists in the south of France. To start with, at Avignon there is the first posthumous exhibition of Picasso's work with 200 canvases signed since November 1970 (Chapelle du Palais des Papes until September 23).

At Aix-en-Provence – *Aix vue par les peintres*, from the Middle Ages to the present day (Musée Granet until September 30).

At Marseilles, a retrospective exhibition of one of the strangest of modern artists, Balthus, born in 1908: sixty paintings, watercolours and drawings, signed since 1929, of a haunting surrealist world by a painter who has deliberately remained apart from all contemporary movements (Musée Cantini, until September 30). At Saint-Paul-de-Vence the Fondation Maeght has reconstructed the *Musée Imaginaire* of André Malraux with the help of 640 documents illustrating, by bold comparisons, all the civilisations of the ancient and modern world from the Egyptians to Miro (until September 30). The

3. BALTHUS.
Paysage avec l'ache, 1959.
Musée Cantini, Marseilles.

4. *Head of a prince*.
Iran-Bastan Museum, Teheran.
Malraux exhibition
at St. Paul-de-Vence.

fifth international festival of painting at Cagnes-sur-Mer is particularly interesting this year as the works of the seventeen outstanding painters of the previous festivals are being shown (at the fourteenth-century Castle-Museum, until September 30). Finally, at Nice is the inauguration of a new Musée National devoted to the *Message Biblique* of Marc Chagall.

Poussin and the Death of Germanicus

While alterations are taking place, the Museum of Minneapolis, U.S.A. has lent to the Louvre (until October 1st) one of the most famous works of Nicolas Poussin, *La Mort de Germanicus*, purchased in 1958 from the descendants of Cardinal Barberini who commissioned it from the painter in 1626. The picture, much copied and variously interpreted over the years, is seen here in conjunction with drawings, texts and ancient bas-reliefs which inspired Poussin, and with a number of canvases which demonstrate how lasting was his influence over eighteenth- and nineteenth-century painters from Delacroix to Gustave Moreau.

Public Sales in Paris

There has been considerable activity until mid-July in the various salerooms. Of particular interest is the rise in price of anything of the Louis XIV period which corresponds to recent ideas that the decor should enhance the effect of a spectacular piece, and that it should be set apart like a sculpture in a contemporary setting, (430,000 francs for a pair of small console tables in ebony ornamented with copper wire). The 107 works from the Bibliothèque Esmerian realised more than six million francs (a notable bid of 400,000 francs by an American firm for the 275 drawings by Oudry for the *Fables* of La Fontaine). Lastly – a record for a bronze Renaissance horse – 176,600 francs including costs, for a model with a good patina (height 23 cm., length 22.5 cm.), and from the Far East, 330,600 francs for a Chinese terracotta dog (length 34 cm.) of the Han period, 206 B.C. – A.D. 220

5. *Bronze horse*
Italian, early sixteenth century.
Realised 176,600 francs
at the Palais Galliera,
June 12, 1973.

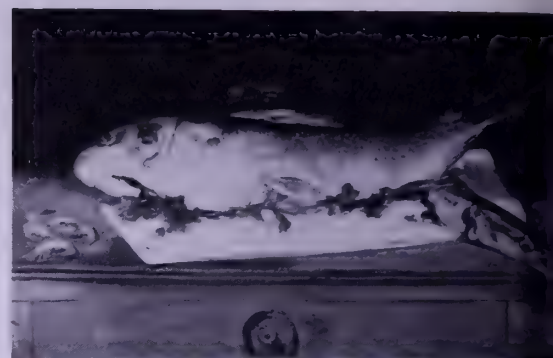


International Salerooms

1. PAUL CÉZANNE, *Vase de Tulipes*, c. 1890-92. 28 x 16½ inches. \$1,400,000 (£561,122). Sotheby Parke-Bernet, May 2.



3. Fairings (left to right): *A doubtful case*, £157.50 (\$409.50); *Trespassing*, £252 (\$655.20); *Can you do this grandma?*, £135 (\$351); *The landlord in love*, £105 (\$273). Christie's, April 30.
4. Fairings (left to right): *Beware of a collision* (not sold); *Free and independent Elector*, £504 (\$1,310.40); *Walk in please*, £252 (\$655.20); *Please sir, what would you charge to christen my doll?* (not sold). Christie's, April 30.



2. EDOUARD MANET, *Nature Morte aux Poissons*, 17½ x 28½ inches. \$1,400,000 (£561,122). Sotheby Parke-Bernet, May 2.



Slide illustrations in French catalogues

Modest prices for pharmacy ware

\$19,000 for Paul Storr copies of Warwick Vase

New record prices for Cézanne and Manet

A fairing fetches £945

Blue-white diamonds sold in Geneva

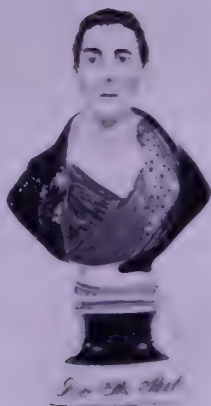
First let us record a saleroom innovation. It will be some time before we consider the results of the auction but with the catalogue of their sale of 'Pop, Post Pop. 1958-1973' the admirable Paris firm of Loudmer, Poulain and Saint-Cyr, made what, in my experience, is an absolutely new departure. Instead of colour plates in the catalogue of this June 14 sale, there was a plastic packet containing six colour slides, the other lots being illustrated in black and white. Those who are thinking of the future might be interested in the artists selected for this treatment: Josef Albers, John Chamberlain, Larry Rivers, Claes Oldenburg, Frank Stella and Tom Wesselman. If this practice spreads we shall be able to have cabinets of slides and lecturing facilities will be much improved.

Among the most attractive pottery ever made, probably because it was developed for purely useful purposes and a limited range of fine traditional shapes was adhered to, is what is now rather high-falutin'ly known as 'Pharmacy Ware'. On April 26 Parke-Bernet disposed of 126 items from the collection of the late Sydney N. Blumberg. On the whole, prices seemed remarkably modest, only twenty lots making over \$1,000. The big price of the day was \$15,000 (£5,789.30) for an Italian Majolica Florentine drug-pot of about 1450. This handsome piece with decoration much influenced by Islamic work fetched just about three times as much as anything else. Most of the other high figures were for the Hispano-Mauresque items, ten of

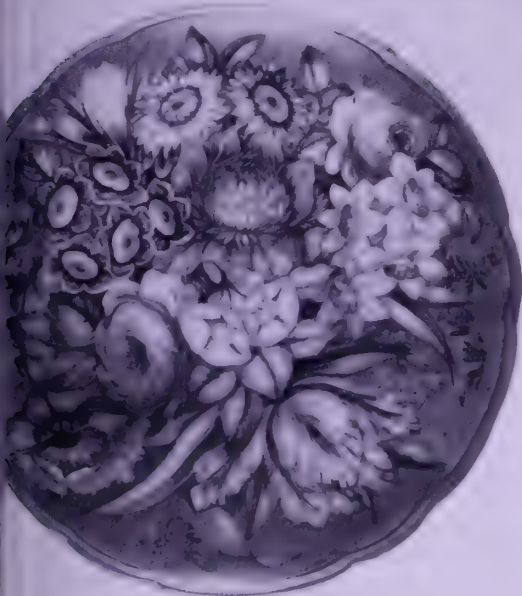
which made between \$1,600 (£615.39) and \$5,250 (£2,019.25). A most attractive Faenza drug ewer also made \$5,250 (£2,019.15). But a great mass of items went very reasonably in the English Delft collectors will note that a Lanxan dated 'angel' jar, dated 1680 made \$900 (£349.10). A later but very splendid Lambeth armorial slab went for \$525 (£201.93) which seems a bit low but I gather that the piece, which is illustrated in Hodgkin has since been broken and repaired. Pill slabs could make a very attractive collection of their own, if you can find them. My experience even from a factory like Wedgwood they are great rarities.

The next day Sotheby Parke-Bernet had a good silver sale which included some fine English pieces. The top price was for two massive silver coolers in silver gilt by Paul Storr, copies of the Warwick Vase. Storr made his first copy of the Warwick Vase in 1812 but these were much later, 1820-1825. They had been presented in that last year by James Ewing Esq., by The West India Association of Glasgow and they were sold for \$1,000 (£373.10). The second best price, \$1,000 (£373.10) was for something which was to my mind much more interesting and much more attractive, a James I silver shell-shaped spice box maker's mark T.I. with a star below, London 1613. This enchanting little box, just over 1½ inches in length, followed the shape of a scallop shell, the domed cover being exactly modelled as a scallop. The four feet were also modelled as snails.

Staffordshire pottery bust
of Sir Robert Peel,
£377.50 (\$2,301.50).
Christie's, April 30.



Royal Crown Derby
main plate,
designed by
Thomas Rouse senior,
£624).
Sotheby's Belgravia, May 10.



7. Copeland porcelain
plate with decoration
representing Summer,
£250 (\$650).
Sotheby's Belgravia,
May 10.

8. Parian busts from
the Munby collection
(left to right:) Derby;
Palmerston; Gladstone;
Richard Cobden;
Sir Robert Peel.
The highest price was
for the Palmerston:
£68 (\$176.80).
Sotheby's Belgravia,
May 10.



only the photographs to go on, I can't help
that they were intended to represent some
more marine than that. Ten de Lamerie
plates plus two soup plates of 1745,
added up a round \$10,000 (£3,846), another
which shows what a fashionable name can
for twelve dinner plates of much more
shape by the delightfully named Mag-
Feline, London 1760, could only bring in
(£1,923).

Of course, Sotheby Parke-Bernet's finest
of the period came on May 2 when they
the 'Ten Important Paintings and Drawings'
the private collection of Norton Simon.
1,000 (£1,330,560) worth of them,
1,000 (£538,470) for the Cézanne *Vase de*
and \$780,000 (£300,000) for the Degas
danse de Ballet. On that day and the next two,
one hundred and seventy-eight more lots
the Norton Simon Museum and Foundation
brought some pretty staggering figures.
again, \$1,400,000 (£538,470) was the top
this time for a Manet, *Nature Morte aux*
s. On these terms what would *Déjeuner*
à l'herbe fetch nowadays? A Redon *Vase de*
made \$225,000 (£86,540) and a Picasso
de, Deux Têtes des Femmes \$250,000
(£96,400). The Redon *Pegasus* in pastel got
100 (£88,427) and a Miro \$120,000
(£45,520), but the Braque *Corbeille de Roses Thé*
170,000 (£64,920) which seems odd. The
Paysage de Ceret at \$52,500 (£20,192.31)
positively cheap on the evidence of the

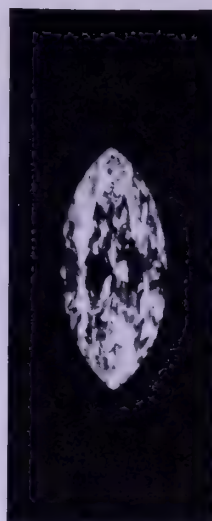
colour plate. Braque picked up again with a late
(1947) *La Caisse d'Emballage* going for \$330,000
(£126,920) but the next lot, Tchelitchev's
La Loge seemed very reasonable at \$21,000
(£8,080). Roy Miles of London bought Sir
Winston Churchill's *Riviera Scene* for \$22,000
(£8,460), only \$10,000 (£3,846) less than a major
Jean Villon, *Les Gants Verts*, which shows the
advantage of being a part-time painter if your
main job is sufficiently fame-bringing. I wish I
could foretell what a Churchill would fetch in
2173 but if I were investing in Churchilliana I
would go for Mr. Brodrick's *Army* rather than the
paintings. Schwitters obviously means little on
Madison Avenue for a wood and plaster dog
could only get \$7,000 (£2,690) against \$30,000
(£11,540) for Ernest Trova's *Wheelman* which I
cannot help feeling is of much less importance.
But the contemporary Americans did not do very
well at all and there seemed to be a sad slump in
Warhol from the brave old days.

Quite the most astounding things in late April
and early May were the prices for Staffordshire
figures, fairings, pot lids, and Goss. Christie's
began on April 30. After some quite good pot-
lid prices, the fairings came up for sale. Lot 40a
a fairing, *No Followers Allowed* soared to £525
(\$1,365) without any trouble at all; *When*
Mother's at the Wash made £110 (\$286) and so it
went on with the ubiquitous John Hall making
most of the bidding. By the time they got to Lot
100 things had really heated up and between
Lots 100 and 135, the end of the fairings, only

eight lots had fetched less than £100 (\$260)
whilst £525 (\$1,365) had been reached again for
an unrecorded item *Can-Can*. It is to me a matter
of utter astonishment that these prices can be paid,
especially by dealers, for what are essentially
undatable pieces, produced as cheaply as is
possible, for which in many cases, moulds still
probably exist. But by Lot 121 *Kiss Me Quick*,
described by the auctioneers as 'Two Lovers on
bone-shaker bicycles embracing in transit' we
had reached £630 (\$1,638), and then, we came to
Lot 127 *To Epsom*, 'a girl riding on a six-wheeled
bicycle with two men pedalling in front and a
child riding on a dicky-seat behind'. This made
£945 (\$2,457)! Imagination boggles at the col-
lector who will pay a profit on this but fairings
it seems have come to stay. By comparison the
real Staffordshire figures, in spite of the impe-
cable provenance of Surgeon-Captain Pugh's
collection, made only moderate figures and even
the extremely rare bust of Sir Robert Peel made
only £527.50 (\$1,451.50). On May 10, Sotheby's
Belgravia entered the fray with a rather mixed
but fascinating sale. Lots 9 and 10 each of 17
Minton plates made for Thomas Goode in 1808
were not described as being by Boullemier but
the subject must have been from designs by him
and so at £115 (\$299) each lot, must have been a
bargain. Lot 11 was eighteen similar plates and
went at the same price. In the Hanley salerooms of
Louis Taylor, who probably record the highest
prices of any English saleroom for fine pottery
and porcelain, such Boullemier plates have been



9. Goss cottages: the highest prices were for The Old Smithy, Gullane, £260 (\$676) and for a Goss Oven, £120 (\$390).



11. An unmounted diamond of navette shape weighing 21.45 carats, S.Fr. 1,300,000 (£189,781) Christie's, Geneva, May 9.

10. Staffordshire pottery figures: Florence Nightingale, £300 (\$780) and Bishops Ridley and Latimer, £195 (\$507). Sotheby's Belgravia, May 10.



12. A necklace and ear pendants set with diamonds on yellow gold. S.Fr. 140,000 (£20,000) Christie's, Geneva, May 10.

making at least £25 (\$65) each. A very fine Royal Crown Derby Plate painted by James Rouse senior with a profusion of summer flowers, showed that at last an appreciation of fine late nineteenth-century hand-painting is coming into being, by fetching £240 (\$624). Yet a few lots later a Wedgwood creamware plate sixteen inches in diameter, painted with a portrait of Charles I by Holdship of around 1860 went for the ludicrously low figure of £26 (\$67.60). The Hurten Copeland wall plaque *Autumn*, an exquisite thing, was probably cheap at £470 (\$1,222), but *Winter* at £330 (\$858) certainly was. Does a coloured plate in the catalogue make £140 (\$364) difference? I can see no other reason though examination of the lots might have revealed one. But then, *Summer* made only £250 (\$650) and *Spring*, only £100 (\$260). Such vagaries are baffling.

Lot 60 was of great interest, a porcelain plaque by W. G. Fenton covered with *putti*, suggesting that Mr. Fenton was a nineteenth-century follower of Lady Diana Beauclerk, dated 1868 and with an inscription that it had won a prize at the London Exhibition. Fenton seems to be unrecorded and his plaque at £115 (\$299) may well have been a bargain. The Munby collection of Parian busts made what I consider very low prices, the top price being £68 (\$178.80) for Palmerston. If one thinks that out of this collection, formed by one of the most distinguished librarians of our time with the most punctilious scholarship, one could have bought a Wyon bust

of the Earl of Derby from Adams & Co. for £30 (\$78), one's astonishment at what people will pay for fairings becomes even greater. It must be the mildly pornographic element that does it. Goss cottages also showed a big price increase and, though the figures have been surpassed since, £260 (\$676) for the *Old Smithy, Gullane*, and £120 (\$312) for a Goss oven are formidable enough. Pot lids did nothing very spectacular, though £115 (\$299) for the extremely scarce *Polar Bears* seemed low. But pot lid collecting is becoming so esoteric that, no doubt, the presence of an additional crescent moon or doubts as to whether Mayers or Pratt made this very early lid (it is recorded in a chemist's shop register of 1846) kept the price down. What I wonder is when the undoubted rarity of many of the black and white, plain printed lids, especially those made for firms in the Colonies and Dominions is going to be reflected in the auction room. The coloured lids now bring prices which are, except in the case of the rarest, outrageous in view of the known quantities, whilst black and white lids made, for example, for New Zealand, cannot be found.

Lids are popular, but the far rarer and far more interesting bottles and flasks are not. As an indication of this, a Crosse and Blackwell's jar for Soho Sauce and Dinmores' Essence of Shrimps, said to be of 1830, was bought for only £8 (\$20.80), at least £10 (\$26) cheaper than almost any lid that was sold. In the Staffordshire figures, Florence Nightingale at least brought

£300 (\$780).

Finally, jewellery: on May 9 in Geneva Christie's had a wonderful sale greatly enhanced visually by the presence of some extraordinary Indian pieces. The top price went for what quite obviously an investment item an unmounted pear-shaped diamond of 41.56 carats, colour D or blue-white and certified flawless by the Gemmological Institute of America. This sold for S.Fr. 2,200,000 (£321,168). Another flawless blue-white diamond, navette shaped, realised S.Fr. 1,300,000 (£189,781), as did a pear-shaped one of 28.09 carats. Mae West herself might have been moved to envy by these stones. But the next-best price, rather unexpectedly, though perhaps with the Han jade mummy suits arriving in the west was paid for an Imperial jade necklace of thirty-one graduated jade beads. This magnificent collar had been on loan by its owner, Mary Sisler, to the Smithsonian Institution for many years and there is little doubt that it is one of the finest in the world. The Indian jewels made lowish prices, the top being S.Fr. 140,000 (£20,428) for a diamond necklace and pendants engraved with flower sprays on yellow gold and said to have been made from the belt clasp of the Emperor Aurangzebe. The Western jewellers suspicious of un-hallmarked precious metals and the wily oriental gentle

Books Reviewed

Sickert

Art, Perception and Reality

The English Regalia.
History, Custody and Display

Sigena.
Romanesque Painting in Spain

Jackson Pollock,
Energy Made Visible

Kütahya Tiles and Pottery

Sickert

By Wendy Baron

398 pages, 302 illustrations

London: PHAIDON PRESS

£18.50

In a letter to Nina Hammett, Sickert once wrote 'The grounds must be allowed to settle and the coffee to clear'. He was actually referring to her talent and her capacity for dissipating it, but he could equally well have been writing about the public's appreciation of his own work and his place in art history. Through his uncompromising attitude to painting and his advocacy of unfashionable ideas, often adopted to act as a counterbalance to the enthusiastic proselytizing of Roger Fry, Sickert stirred up the grounds quite considerably and thus obscured his own position. Over the last thirty years works on Sickert by Robert Emmons, Osbert Sitwell, Marjorie Lilly and Lillian Browse, among others, have helped to give us a picture of the man and the painter. Now, with the publication of Wendy Baron's monograph, we are presented with the most important work to date on any painter of the New English era. It would be impossible to compile a catalogue raisonnée of Sickert's work, both because of his prolific production and because so much of it is still untraced; Sickert also enjoyed playing games with compositions and titles thus adding considerably to the difficulties of any historian who tries to clarify his *oeuvre*. It is not even possible to rely on location of subject matter for he continually used his own studies for inspiration, and Dr. Baron quotes him writing from Dieppe to a correspondent in Venice 'I have just been doing a new batch of Venice subjects and better away than on the spot, so it is time I came to Venice to do some Dieppe ones'.

Dr. Baron has selected four hundred and fifty-one paintings ranging over the whole of Sickert's career and studied them in detail; she has catalogued all the traceable material relating to each one – studies in various media, alternative versions and related subjects. These paintings provide a useful catalogue and are the works she refers to throughout her very readable and thorough text, to which her impeccable cross-referencing adds considerably. The book is

SICKERT. *Minnie Cunningham
at the Old Bedford, c. 1887.*



divided up by date and subject matter into pertinent chapters with an appendix devoted to 'Sickert's Attitude to his Subject Matter'. One of the most fascinating chapters is concerned with Sickert's problems with paint and how he solved them during the years immediately preceding the 1914-18 war; it is based on a series of sixty-nine letters written at the time to Ethel Sands and some later correspondence with Nina Hammett. Sickert on one hand was permanently seeking for the ideal method of handling paint and on the other was trying to see how far technique could be subordinated to 'the real object of a picture, design, light and shade'. Dr. Baron sums up 'Sickert's development can be interpreted as a series of experiments designed not only to discover the ideal handling of his medium but also to find out how far the method of painting devised to express this handling, and its outcome – style – can and cannot be programmed and systematized'. Unfortunately the cost will put this book beyond the reach of a large section of the public who would appreciate having so authoritative a work on their shelves: the production with only three hundred black and white photographs, usually three or four to a page, does not seem to warrant a price of £18.50, and by making it so high Phaidon's have rendered Dr. Baron a grave disservice. PEYTON SKIPWITH

Art, Perception and Reality

The Alvin and Fanny Blaustein Thalheimer
Lectures 1970

By E. H. Gombrich, Julian Hochberg
and Max Black

132 pages

London and Baltimore:

JOHN HOPKINS UNIVERSITY PRESS

£3.00

These are three essays by an art historian, a psychologist, and a philosopher. They treat the problem of representation in art. Although it had a varied nomenclature, it was a major feature of critical vocabularies in use before this century, and such varied approaches to it, bereft of any historical context, must be useful to the historian.

Professor Gombrich is concerned with 'likeness' in portraits, although the term is never defined exactly. His main thesis in answering the question of precisely how the phenomenon is recognised is a theory of equivalence. Men perceive one another via 'muscular' responses. The meaning of the adjective remains elusive, but seems to involve men recognising one another by making imitative faces. We see everyone as ourselves; some evidence for this being in the obtrusion of the artist's own likeness into his portraits of other people. Kokoschka is cited as an example. The essay, a collection of interesting ideas substantiated to varying degrees, lacks a binding argument, which is not the case with Professor Hochberg's contribution. He believes that the way a picture is seen is dependent on its viewer, who becomes involved in a 'skilled sequential purposive behaviour' while viewing. Looking at pictures is a learned activity, and there is a preference towards a basic visual vocabulary of canonical forms that evoke the subjects they are intended to represent. The conclusion is that a painting produces a visual expectancy in the viewer, caused by a foreknowledge of how things ought to look, and this makes it probable

that a painting will be seen in one out of several alternative ways. The same conclusion could be more rapidly drawn from the contemporary critical reaction to the Impressionists.

The last essay is the most complex. It deals with 'representation' as a phenomenon, and Professor Black hints at spectacular semantic gymnastics to come, in his evolution of a watertight definition of the word. He then attempts to prove the statement that such and such a thing is represented in a painting, rejecting neatly-labelled arguments like 'the appeal to the producers intentions', or 'the appeal to casual history' on the grounds of illogicality. Aristotle's 'Art as an imitation of Reality' is given an airing, and though it be qualified, is not rejected. The conclusion that 'representation' resists definition, and is a problem better left to the art historian, demonstrates Professor Black's sense of humour.

The value of the essay is its power to provoke thought, a quality shared to lesser extent by its companions. All contributions have an engaging habit of occasionally stating the obvious with great earnestness, bringing light relief in a book which is never less than heavy going. The book is useful in its bringing to the attention a visual phenomenon not often considered, but central to any discussion of a painting. This just saves it from being the academic equivalent of a Chinese meal; something filling which only staves off hunger for an hour.

MICHAEL ROSENTHAL

The English Regalia

Their History, Custody and Display

By *Martin Holmes* and *H. D. W. Sitwell*

83 pages, 43 plates

London: HER MAJESTY'S STATIONERY OFFICE

£4.00

The treasuries of most European countries include regalia of mediaeval and earlier date. The Residenz at Munich boasts of several fourteenth-century crowns including that of the English Princess Blanche, daughter of Henry IV; St. Vitus's Cathedral in Prague has the great mediaeval crown and regalia of St. Wenceslas; in the Ministry Treasury of Aix-la-Chapelle is the crown of Princess Margaret of York, sister of Edward IV; while, probably the finest of all, the late tenth-century German Imperial Crown rests in the Treasury, Vienna. It is an irony of fate that Great Britain, one of the few countries to retain its ancient monarchy should have been unable to preserve its old symbols of authority. The end of the Civil War in 1649 saw the virtual destruction of the English regalia which then included such treasures as the crown of Edward the Confessor. Thus, of our present Crown Jewels, with the possible exception of the Ampulla and the Anointing Spoon, only a few gems such as the Black Prince's Ruby can with certainty be dated before the Restoration of 1661.

Yet if these jewels lack outstanding antiquarian appeal such is their significance and sheer ostentatious splendour that they remain the objects of great admiration and intense interest. They have been described and illustrated in hundreds of books, magazines and pictures, but old legends continue to be discounted or revived. What new information there is must be credited to the researches of the authors of this book. Mr. Holmes, a former Assistant Keeper of the London Museum, is noted for his research into

objects of royal association; Major-General Sitwell, a Keeper of the Jewel House from 1952-67, has already written an account of his charges. Their book is a small one compared with Young-husband and Davenport's (1919) and Sitwell's own volume (1953) and it departs from the usual practice of providing what is essentially an historical catalogue in which each crown and piece of regalia is described in turn.

It is divided into two parts. The first by Holmes is in the nature of an historical survey, partly based on his important article 'New Light on St. Edward's Crown' which appeared in *Archaeologia* in 1959. It begins with a discussion of the relics of St. Edward and their effect on coronation procedure; then comes the destruction of the early regalia and its reconstruction after the Restoration. Here Mr. Holmes makes his point that the frame at least of the present St. Edward's Crown may be substantially that of the original. The subsequent coronations bringing with them new crowns or alterations to old ones and much pawning, borrowing and substitution of jewels present a fascinating if sometimes confusing story. For Mr. Holmes, totally immersed in the knowledge of the subject himself, tends to assume that his readers are as fortunate. He is not adverse to a touch of humour, however, and brings out well such tales as that of the unfortunate publisher who, printing his souvenir programme well before the Coronation of George IV, showed the Lord High Steward of England, who had a wooden leg, carrying the wrong crown and standing on two handsome sound legs.

Major-General Sitwell for his part describes mainly the places where the jewels were kept and the officials who looked after them. As befits an old soldier he marshals his facts and events well and provides a tidy list of references. The location and nature of the first jewel houses in the Tower of London are still uncertain but they can hardly have been as inappropriate as some of the later ones. The lack of real security is astonishing and the stories of how visitors were allowed to handle the jewels are quite horrifying. Much of this was due to successive governments' parsimonious treatment of the Jewel House Keepers and it was to lead to the events in which Colonel Blood made his near-successful robbery. Authority learns hard. Even with such a heavy responsibility to the monarch and the state it continued to be reluctant to pay for proper supervisors. At one time visitors to the Jewels were at the mercy of Woman Exhibitors drawn, as the Lord Chamberlain shamefacedly admitted, from the working classes and under the charge of a commercially-minded Keeper. None of them knew much of the history of the Jewels nor did they care. It was a revulsion against this state of affairs that led to the present system of appointing retired officers and soldiers of the Yeoman Warder class to these historic posts. Fortunate it is that they have proved so worthy of their tasks.

This book, which owes much to the pleasant design of Alfred Bunyan, has to be read as a supplement to the existing guides for it has no index and the reader seeking a full description of, say, the Imperial State Crown so beautifully illustrated on Plate 23, must search through the pages himself picking out a piece of information here and there. This aside it is a book worthy of much study and to anyone who is at all interested in the British Regalia (is *English* the right word for the title?) it will prove most rewarding.

HOWARD L. BLACKMORE

Sigena:

Romanesque Painting in Spain and the Artists of the Winchester Bible

By *Walter Oakeshott*

144 pages, 223 illustrations, 4 colour

London: HARVEY MILLER AND MEDCALF

£15.00

In 1936 a photographic record was made of mediaeval wall paintings in Spanish Churches including those in the Chapter House of the Convent at Sigena later destroyed by fire in the Spanish Civil War. Some of the original material survives as charred, colourless fragments and is now in the Barcelona Museum. The photographs of the Sigena wall paintings, however, published for the first time, together with Oakeshott's descriptive and critical comments provide a unique account of one of the great monuments of Romanesque art.

The main interest in the paintings, apart from their visual appeal, lies in the fact that they have been recognized as the work of English artists in Spain who later illustrated the famous twelfth-century Bible in Winchester Cathedral Library. They are also stylistically akin to some Sicilian mosaics at Palermo, described as among the finest works of decorative art in Europe of the twelfth period. Further comparative material is derived from the related *Morgan Leaf* (in the Pierpont Morgan Library, New York) which was made for the Winchester Bible but never, apparently, incorporated into it.

The paintings in the Chapter House cover the walls and the spandrels of all five arches as well as the soffits. The scenes are taken from the Old and New Testament; Adam and Eve, Noah and the Ark, and Moses receiving the Law, are among the many subjects represented (ill. 12 ff.). The soffits contained a series of portraits of the ancestors of Christ (ill. 73-126). The background 'filling ornament' is not without interest, especially the Centaurs which are so different in character from those encountered in Greek classical art.

Many works of art from all ages and civilizations have come down to us unsigned. A careful analysis, however, of their style, content, mannerisms, if these result from individual idiosyncracies rather than fashionable trends, provide valuable evidence of 'hands' or 'schools' of painting. Such work may conveniently be distinguished by reference to an unknown artist's *chef d'oeuvre*, just as in Greek art. The ill. 139 an artist is named as the 'Master of Leaping Figures'. Dr. Oakeshott again shows his skill in identifying styles: cf. his *Roman Mosaics*, pp. 73 ff. where he was able to recognize at least five hands in the work of the triumphal arch of Maria Maggiore and perhaps eight, tentatively, in the nave mosaics - all different from the five of the triumphal arch. The author's previous publication, *Artists in the Winchester Bible* (1945), showed his early interest in style analysis and made possible Dr. Otto Pächt's identification of the paintings at Sigena as the work of the Winchester artists. Some of the stylistic criteria used in identifications, for example the stance of the figures, the artificially patterned folds of the drapery, the use of light and dark below the eye and the rendering of various emotions like grief, anger, or spellbound

by contortions, add up to little less than a 'bare' even though one cannot assign actual value to the artists. Letter forms for the same (the Sigena portraits provide yet another) of evidence in that they are comparable those introduced for the rubrication of the Winchester Bible.

initials themselves in the Winchester MS. 2) are technically brilliant examples of manuscript painting and thus valuable as comparative evidence. The sequence of illumination is clear from incomplete pictures and the painting is often the work of a different hand from the designer.

In addition; to the main 'catalogue' of paintings other chapters are devoted to classicism with detailed analysis of the Nativity painting. This is simply a decoration but a narrative, or the single moment of a narrative, which is filled with personalities (p. 119). Comparison of the mosaic version in Palermo underlines the quality of the Sigena treatment. A brief history of painting techniques and of the fresque wall paintings in the Chapel of the Sepulchre at Winchester of the second half of the twelfth century completes the book. The history of the Winchester paintings, however, is obscure. Those at Sigena belong to a period perhaps a critical moment of changing style when English art had begun to move under the impact of fresh Byzantine ideas, the conventions of the Romanesque period. The Master whose personality dominates the Sigena work, English though he was, had part of his apprenticeship studying in a foreign *milieu*. It is possible that one of his teachers was an artist whose work is seen in a number of the mosaics in the Capella Palatina (Syracuse). On general stylistic grounds the gap between the last Winchester Bible illustrations and the paintings from Sigena could be as much as two decades (p. 90).

Oakeshott's text is concise, the evidence fully documented, and the arguments presented in a very convincing manner. The book is lavishly illustrated and makes an important contribution to the study of Romanesque art.

J. F. HEALY

Pollock

Energy Made Visible

By H. Friedman

160 pages, 32 plates

London: WEIDENFELD AND NICOLSON

Friedman met Jackson Pollock just over a year before Pollock's death, when the painter's reputation appeared to be deserting him and the years of intermittent alcoholism were taking their physical toll. In his introduction the author recalls going with Pollock one evening to the then famous Cedar Tavern, and his fascination by the way in which 'for this crowd (Pollock) was a kind of talisman'. The purpose of the book, presumably, is to try to get at the truth behind the myth. Mr. Friedman is only partially successful in his task. At the time of their first encounter Pollock was for the author 'a truly heroic figure, and a name as big, as charged for me than as was that of Dylan Thomas in the medium of words', and even in

retrospect he has been unable to strip his subject of some of the more spurious aspects of the legend which enveloped him. But the real reason why Mr. Friedman's portraits remain somewhat two-dimensional is that for Pollock his art was virtually his whole life, and on the subject of the painting itself Mr. Friedman has little that is interesting or new to say, so that the book is inevitably doomed to sound at times superficial and gossipy, and the 'Energy Made Visible' of the subtitle appears only in a diluted form. There are some fascinating photographs of the artist and his family and friends, but none of the paintings, not even those discussed by the author, are illustrated, except in a few instances as background furniture. The book suffers also from a certain ambiguity of approach. Mr. Friedman has sought to give his narrative weight by frequent and lengthy extracts from contemporary criticism and other period documents, and while some of these are unfamiliar and useful to have, when incorporated into the more relaxed, somewhat journalistic prose in which the book is written they tend to give the work an uncomfortable, slightly pseudo-scholarly air. The book is heavily researched, however, and Mr. Friedman is good on Pollock's early travels 'on the road', which did much to foster the breadth and Americanism of his vision. There is some important new information about Pollock's relationship to his analysts: the painter did not, as has been supposed, produce his 'psychoanalytic' drawings at the analysts' request, but was rather simply encouraged by Dr. Henderson to bring these personal records of his innermost conflicts to his sessions, as a means of furthering and facilitating communication. (Not that this makes the fact that a large number of them were subsequently sold for considerable sums ethically more sympathetic.) And there are many other nuggets of information for even the more specialist reader. Mr. Friedman, for example, includes some useful documentation on Siqueiros's Workshop at Union Square, which helps to emphasize the importance of the Mexican school for Pollock (something which most critics have tended to sweep under the carpet), and John Graham and William Hayter are both shown to have influenced Pollock more than has been generally acknowledged. The bibliography is very full and will always be useful, and there is a good index. The book, for all its failings, is never boring.

JOHN GOLDING

Kütahya Tiles and Pottery

from the Armenian Cathedral of St. James, Jerusalem

By John Carswell

London: OXFORD UNIVERSITY PRESS

£28.00

The title of these two volumes is, in a sense, misleading, for while they do deal at length with material from the cathedral of St. James (mainly in Volume I) the work is equally a study of the whole Kütahya industry. It is undoubtedly a monumental achievement which will remain a basic work of reference for the further study of Turkish pottery as a whole. The first volume opens with a history of the Armenian community in Jerusalem and of their buildings. However, the tiles which are the main subject of study were not

made for the cathedral of St. James, but were intended for the restorations of the Holy Sepulchre carried out from 1719. For reasons which are not entirely clear, the tiles were never used for this purpose and some, but not all of them found their way to the Armenian cathedral. A total of forty-eight pictorial tiles are now known and these must be studied in connection with a dispersed group of four dishes and two bowls, of similar technique and date. The tiles are decorated with scenes from the Old and New Testaments, and each is accompanied by an explanatory inscription. The major part of Volume I is devoted to a detailed description of each tile and translations of the inscriptions, accompanied by splendid colour plates. The associated group of bowls and dishes is treated in the same fashion, and there follows a catalogue of Kütahya pottery, beginning with the celebrated Godman ewer (1510) and water bottle (1529). Although the author's attribution of these controversial pieces to Kütahya will be widely accepted, his arguments for so doing are reserved for Volume II. Professor C. J. F. Dowsett is given as joint author of Volume I for he provided the meticulous translations of the inscriptions and of the various historical texts given in the Appendices.

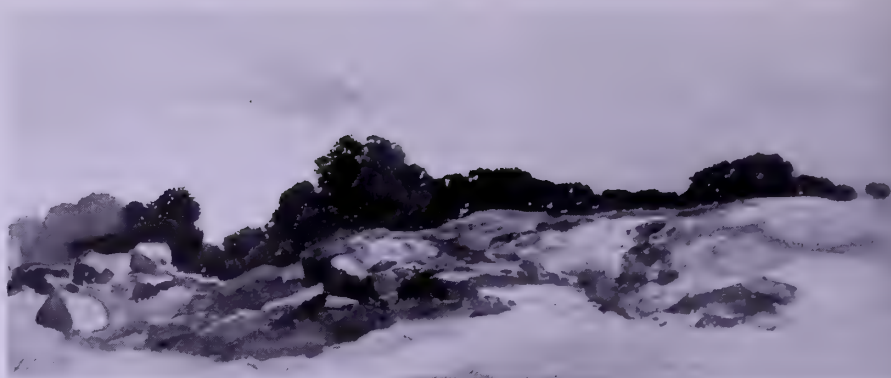
Volume II opens with a general survey of the Kütahya pottery industry, from its recorded beginnings in the sixteenth century (although a case can be made out for fifteenth century origins) to the present day. It is clear that the Kütahya industry benefited from the decline of that of Isnik during the seventeenth century, as well as from the favoured treatment which the Armenians, along with other Christian groups, received from the Turkish authorities of the day. Numerous buildings were decorated with Kütahya tiles, and while the Holy Sepulchre project was probably the most extensive, much of the related evidence has disappeared as a result of the subsequent persecution of the Armenians. During the eighteenth century the town also produced a wide variety of pottery, notably cups and bowls, familiar to English students from the collections in the Victoria and Albert and British Museums.

The remainder of Volume II is taken up with a typological catalogue of the purely decorative tiles and a series of Appendices, which range from Kütahya copies of Chinese tiles to the spectrographic analysis of pottery from Kütahya, Isnik, and elsewhere in the Near East. With such a wealth of material, so fully documented and illustrated, it seems churlish to suggest that perhaps the work is not full enough. Essentially, I think, Professor Carswell needed a couple more chapters or perhaps even another volume, in which he could step back from the cataloguing aspect of his work and assemble all his views. For example, very little is said about the iconography of the tiles, either individually or as a group, or about the style, apart from the fact that they stem from 'a long tradition of Armenian manuscript illumination'. This is undoubtedly true, but some investigation of the sources would have been welcome. Equally, the consequences of accepting the Godman ewer and water bottle as Kütahya are hinted at but not explored. No doubt Professor Carswell would say that this is the subject for another book and, if this is the case, we may look forward to another work of the same high standard and lavish production as the present volumes.

ALAN BORG

The Connoisseur's Diary

New National Trust Property
Last master of the Norwich School
Seventeenth-century oak furniture
Sources of furniture history
Two annual reports



HENRY BRIGHT. *Rocks and Trees*. Watercolour 6½ x 16½ inches. Castle Museum, Norwich.

New National Trust Property

Erddig Park near Wrexham in north Wales is a fascinating house that has remained largely untouched for two centuries. It is full of great works of art by the best cabinet makers and other craftsmen of the eighteenth century, as well as the many intimate treasures accumulated by one family through the generations. There is a remarkably complete archive of family documents. This is very much a family home and has retained an extraordinarily friendly atmosphere. Mr. Philip Yorke, its owner, has transferred the house and its park to the National Trust, which is faced with the delicate task of restoring the property from its present state of grave disrepair to one where it can be seen and enjoyed by the public. This long and complicated task is likely to take at least three years and during this sensitive period the house will have to be closed to visitors.

'The Rake interests in the Movies', No. 3 in a series of 12 watercolours by David Low entitled *The Modern Rake's Progress* which was first published in Nash's Magazine with a commentary by Rebecca West.

The set has been loaned to the London Museum until September 23 for their exhibition 'London in the Thirties', which provides a somewhat sober but nonetheless fascinating view of the period.

Last master of the Norwich School

The centenary of the death of Henry Bright landscape painter, 'the last old master of Norwich School', provides the occasion for an exhibition at the Norwich Castle Museum. The catalogue illustrates all eighty-four paintings and drawings in the museum's permanent collection and is very fully documented. The exhibit includes a number of loans as well as comparative works by his friends, associates and pupils closes September 30th.

Seventeenth-century oak furniture

Early oak furniture from Lancashire and the Leeds District will be exhibited at Temple Newsam, Leeds from September 26th - October 27th. Very little work has been done on local styles of carving in the seventeenth century and their persistence well into the eighteenth. The furniture of north-west England shows fascinating hints of possible links with Celtic art.

Sources of furniture history

An exhibition coinciding with the ninth annual conference of the Furniture History Society opens at the Divinity School, Oxford, on September 15th. It will include fourteenth-century manuscripts, early sixteenth-century printed books, seventeenth-century instruction books, eighteenth-century and nineteenth-century pattern books, plus accounts, trade cards and some rare early books from a perspective.





DOUANIER ROUSSEAU.
Tropical Storm with a Tiger,
51 x 63½ inches, signed and dated 1891.
National Gallery.

Annual reports

Amongst the acquisitions recorded in the 1971/72 annual report of the National Gallery is a most important painting by the Douanier Rousseau: *Tropical Storm with a Tiger* (51 x 63½ inches, signed and dated 1891). It was bought from the United States, from the collection of Mr. Henry Ford, with the aid of a substantial donation from the Hon. Walter Annenberg, American Ambassador in London, who had himself been anxious to acquire the picture, generously withdrawing when he learnt of the National Gallery's interest. The saga surrounding the acquisition of *Man's Death of Actaeon* is fully recorded, together with the lessons that must be learnt from this altogether incredible affair. It is certainly astonishing that a major work of art of this character should ever have been threatened with export.

From the Scientific Department comes news of a most interesting new programme for measuring the colours of paintings through the years, so that the rates of change can eventually be measured. This will be combined with records of the conditions of the environments in which the paintings hang. No really useful returns are expected in a generation, but such accumulated knowledge is bound to be invaluable.

Like the National Gallery report, that of the National Art-Collections Funds, mentions a major tax concession which exempts from Estate duty and Capital Gains Tax all gifts made or bequeathed to it. Amongst other things the NACF was able to contribute £100,000 to the National Appeal, and was also responsible for contributing to other museums and galleries throughout Britain, the balance of the Alexander Fund of important paintings to the National Gallery. It also made a substantial grant to the Whitworth Art Gallery towards the cost of a major watercolour by J. R. Cozens: *London from Greenwich Hill* (c. 1791, signed, 19½ x 27½ inches). Details of membership from the Secretary, National Art-Collections Fund, Hertford House, Manchester Square, W.1. The NACF celebrates its 70th birthday this year with an exhibition in October at the Victoria and Albert Museum.

DAVID COOMBS

In the Galleries

Netherlandish Prints and Drawings: Van Eyck to Brueghel

Penelope Slinger: Opening

Michael Oelman

Pioneers of Modern Sculpture

The Non-Objective World

1914-1955

Edward Bulwer-Lytton 1803-1873

Richard III

'For otiose sailors
and girl guides only . . .'

Ceramics

Jazz Seen: The Face of
Black Music

Netherlandish Prints and Drawings: Van Eyck to Brueghel

29 June - 31 December 1973

Prints and Drawings Gallery

British Museum, W1

Reviewed by NICHOLAS USHERWOOD

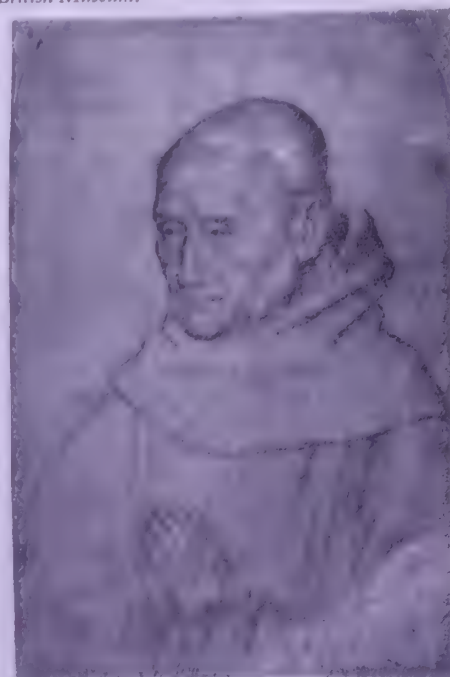
This is a large and fascinating exhibition of a school probably more familiar to most people through its paintings than its prints and drawings. Geographically Netherlandish is here taken to mean the areas of modern Holland, Belgium, Luxembourg and the Northern French provinces of Artois and Hainault. Historically it covers the patronage of the great Dukes of Burgundy and their successors, the Hapsburgs up to and including Charles V while in artistic terms it is a progression from Jan van Eyck and Rogier van der Weyden through Lucas van Leyden and Matsys to Pieter Brueghel I whose death in 1569 is the exhibition's terminal date.

The drawings of the period provide many problems, the chief of which is that they were made principally as records of compositions rather than as preparatory studies for them. Fewer drawings on the whole were made therefore and thus fewer survive. Attributions are, consequently, also more difficult to make with the same degree of certainty as in Italian art of the same date. Most of the drawings are in silver point, a medium of great delicacy which, as one dictionary comments, 'makes the draughtsman think before he puts down a line' and nothing could better describe the acute spirit of observation and unemotional watchfulness of the *Portrait of a Man*, attributed (unquestionably?) to Jan van Eyck. It also fits perfectly the drawings connected with that most dominating and influential figure of fifteenth-century Netherlands, Rogier van der Weyden, in particular the *Mary Magdalen* from the right-hand wing of the Bracque Altarpiece (c. 1451). A nice touch here is the photograph of the Rogier van der Weyden panel of *St. Luke drawing the Virgin* with St. Luke quietly making a silver point study of the Virgin! Finally among the fifteenth-century drawings is the marvellous

I. GERARD DAVID.

Portrait Study of a Franciscan Friar,
silver point and black chalk.

British Museum.



Gerard David, *Portrait Study of a Franciscan Friar*, in silver point and black chalk – a work full of humour and humanity.

Printed books from fifteenth-century Netherlands are represented by two rare items, the *Biblia Pauperum* (c. 1465) and a *Grotesque Alphabet* with comic scenes of daily life neatly incorporated in the various letters. Among engravers the most original figure at this date was the Master IAM. His marvellous *Calvary* was to influence many later painters' compositions and the *Fight with a Centaur* is the earliest known treatment of this classical theme in Netherlandish engraving.

For sheer richness and variety of invention however there is no-one to compare with that leading figure of early sixteenth-century Renaissance Holland, Lucas van Leyden. The British Museum has the largest collection of his prints and drawings in the world and by showing such a large proportion of them here it has provided a remarkable revelation of this artist's extraordinary gifts.

The etchings and engravings are of particular quality and, though owing their original impetus to Durer's example, they reveal a quite original talent from the first – e.g. *Mahomet and the Monk Sergius* of 1508 (when he was 18!) shows a charming but sophisticated mixture of Renaissance and Gothic with a landscape background borrowed two years later by Marcantonio Raimondi for the background to his engraving of Michelangelo's *Bathing Soldiers*.

A slightly later composition is *The Conversion of St. Paul* where the main action takes place, almost invisibly, in the left background in the same apparently casual manner Pieter Brueghel was to adopt later for his paintings, the *Death of Saul* and *Fall of Icarus*. Outstanding among the religious etchings however is the *Ecce Homo* which by contrast uses a very powerful centralised composition – one which was to provide direct inspiration for Rembrandt's own famous version of the same subject. The later and more Italianate works are rather more complex and rather less effective e.g. *The Dance of Mary Magdalen*, but they all have a delicate refinement and direct observation which is lacking in his contemporary, Mabuse's, work, *The Women in the Bath House*. This is done not from life but from (Italian) art and it shows!

Pieter Brueghel I of course dominates the last part of the exhibition and a fine group of mountain and river landscapes in pen and brown ink completed in Italy c. 1553 show the beginnings of that astonishing pantheistic vision of the world in which hundreds of minute, closely observed details are given a wholeness and unity of spirit by a cosmic, panoramic vision of the grandeur of nature. His engravings of the Seven Deadly Sins are 'horror comics' dependent on Bosch, and are less clearly filled with the compassion and humanity of his greatest work. At his best Brueghel was the first artist to resolve successfully the humanistic and theoretic vision of the Italian Renaissance with the more pragmatic Netherlandish view of the world. His achievement makes the obvious and ideal final note to this beautiful and rewarding exhibition.

Penelope Slinger: Opening

10 July – 4 August 1973
Angela Flowers Gallery
3 & 4 Portland Mews, W1

Reviewed by PETER FULLER

Penelope Slinger's second exhibition here pursued her unrelenting investigation of the reality of female sexuality. The intense, searing imagery which characterised her 1971 show, and her book of photo-collages – '50% – The Visible Woman' – was pushed even further than before in 'Opening'. Visually, the works she showed engaged the viewer at once with a compulsive, riveting fascination. They consisted of mixed media assemblages and collages. The whole gallery depicted the situation of the bridal feast, and it ripped open conventional nuptial symbolism to show that behind the crinoline and horseshoes it is the ritual rape, enslavement and ingestion of the bride-woman as object.

A huge, pink-iced, mock wedding cake was cut away to reveal the female genitals in its bottom tier. A heart-shaped chocolate box was filled with imitation plastic faeces. Even the catalogue was a Menu. Other images explored the inevitability of decay and the corruption of the body, using Penelope Slinger's characteristic symbols intertwined with explicit representations of their sexual equivalents. These include eyes, jewels, animals, fishes, razor-blades, mother-of-pearl, coffins, perspex boxes, mirrors and make-up.

Penelope Slinger's work is significant because it consistently evades any superficial engagement with eroticism: it is a serious exploration of the nature of female sexuality, pursued by a woman. As such, within the context of the woman's movement, it is essentially a political statement. The weakness of the woman's movement at the moment is the absence of any worked-through theory of female sexuality. Freud himself believed that in this area he was working 'in the dark', and most people would now accept that his tentative hypotheses on the subject suffered from being phallogentric. However, it has never been enough just to say that Freud was wrong. The value of Penelope Slinger's work is that, through the medium of visual arts, rather than that of science, she begins to produce the specific evidence based on anatomical, biological and cultural details. It is pioneering and it parallels the writings of Juliet Mitchell and Kate Millett, but what it has which they do not always, is an insistence of specifics. The price which Penelope Slinger pays for this is enormously high. Essentially, it is her own self which is dissected, analysed, and displayed to her audience. This is a terrifyingly courageous process. Like Freud's own prolonged period of self-analysis, however, exceptionally valuable discoveries of universal significance may come of it.

2. PENELOPE SLINGER.
Invitation.
Angela Flowers Gallery.



3. MICHAEL OELMAN. *Greetings Exchanged.*
From 'Journeys of Icarus'. Gorner and Millard.

Michael Oelman

Gorner and Millard
60 Kenway Road, SW5

Reviewed by PAT GILMOUR

Fairytale fantasy etched with a most delicate knowing use of all the possibilities of intaglio Michael Oelman's metier, and he translates Coleridge poem or his own version of the story of Icarus (with a rather happier ending) into sheets crammed with incident and colour. I recent exhibition at Gorner and Millard showed how closely his etchings relate to the larger works in watercolour and oil. He tends to fuss a coddle his paint (which reminds one a little of Bonnard, at least in its application). He finds equivalents in etching by overworking (a lot of time one suspects) with burnisher and other tools which can be detected softening the colour of form in prints like *The Mighty Fountain*. Swatches of aquatint are given dimension by drawing with touches of the etching needle, and colour effected both by dolly printing different colours on one plate and by overprinting more than one aquatinted plate. By these means, *Xanau*, landscapes from Coleridge's poem *Kubla Khan*, has appropriately aerial quality.

The Icarus suite – eight etchings in a leather bound portfolio is a more gentle version of the fable in which the doom-laden Icarus aimed at the sky and hit a tree. In Oelman's version, he doffs a cap to the legend of the Flying Dutchman: the molten wax causes him to float instead of ever through the sky until he meets with a ball race, and eventually lands. Like a rare butterfly Icarus flutters past pink towers, helter-skelter until, meeting his rescuer, he is surrounded by a flurry of pink and blue balloons in a mauve over a turquoise landmass.

The incidents are gentle, the treatment lyrical and the intaglio technique beautifully understood.

Pioneers of Modern Sculpture

20 July – 23 September 1973
Hayward Gallery,
South Bank, SE1

Reviewed by MARINA VAIZEY

The justified success of the Arts Council exhibition of the work of Rodin in 1970 indicated how wide an audience there is for the story of the beginnings of modern sculpture. Indeed, this piquant situation, because one of the many problems facing contemporary sculptors is the lack of both suitable sites and widespread public interest for their work, that is, work of a public nature to be placed in public places.

the Arts Council has mounted an exhibition of sculpture which has come from all over the world. The essence of the exhibition is tremendous innovations, of various sorts, that place in sculpture, a story that parallels the stationary tendencies in painting during the 1890-1918.

Professor Elsen of Stanford University undertakes to write the long and absorbing essay that forms the bulk of the excellent accompanying catalogue. In American fashion, he has been aided by Daniel Rosenfeld, a research student at Stanford. It was at Professor Elsen's suggestion that the first section of the exhibition, The Salon, was organised. This part of the exhibition, carefully mounted, the works surrounded by palm trees, emanates that delightful smugness that comes from being 'official', recognised, and prize winning. With physical force, this part of the exhibition sets the work of the pioneers in context. More than that, it demonstrates the ambiguous nature of the relationship between the revolutionary and the academic: Epstein, Brancusi, Duchamp-Villon, Lipchitz and others, with early works, are justly included in the salon and in the sections of the exhibition which demonstrate the pushing on, the continuing invention, of new visual forms.

Thus, the exhibition is thoughtfully didactic through the brilliantly careful arrangement of the works and their subtle and absorbing juxtaposition. We can move from Rodin to Degas to see, look at Gaudier and Gill together. Along the wall we can move from Duchamp's 'ready-mades', the *Bicycle Wheel*, the *Bottle Rack* (both instructions of ready-mades!), glance across the tremendously powerful works by Epstein, and gaze astonished at two *Counter Reliefs*, (1915) slung like hammocks diagonally across two corners of a wall, by Tatlin, reconceived over a period of four years (1966-1970) by sculptor Martyn Chalk.

There is a Suprematist construction of the same type by Ivan Puni; bronzes, both 'classical' and swirling textured forms, by Picasso, as well

RAYMOND DUCHAMP-VILLON.

Seated Woman, 1914, bronze, 65.5 cm high. Housed by the Yale University Art Gallery. Photo by the Council of Great Britain.



as a wall hanging relief of painted wood. One of the many astonishments of the exhibition is the frequency with which we see something the image of which is almost a leit-motif of twentieth-century art, but which to most of us has been an image known only through reproduction. Thus, for Brancusi, we see the third, and according to the catalogue, arguably the finest version of *The Kiss* (now at Philadelphia, which subjectively for me is one of the most paradoxical works: bold, defined, large and brilliantly stylised with that kind of visual shorthand characteristic of primitive art, simultaneously hilarious and poignant, wonderfully funny and deeply serious, profoundly moving. And there is Brancusi's *The Prayer*, 1907, probably his first post-Rodin work, lent from Bucharest.

The riches are various, and a great merit of the show is in the numbers of artists shown. To be able to see, in the course of one exhibition, Ferrary's absurd and accomplished *Leda and the Swan*, not to mention Fremiet's *Monkeys with Tiffany Bubbles* (once owned by Sarah Bernhardt) and Frampton's small version of Peter Pan (the large version still to be seen in Kensington Gardens), and Larche's *Lois Fuller*, and to move on from the Salon to the works of Medardo Rosso, Gabo, Julio Gonzalez, Gauguin, Laurens, Lehmbruck, Modigliani, Vantongerloo among all the other already mentioned.

Elsen defines the object as subject, and abstraction, as the 'thematic revolutions'. The 'new' sculpture, here set in context, so that we can see with clarity just how - and why - it was new, was part of the general ferment, the 'shock of ideas'. Not only themes, but naturally the forms in which these themes were given palpable physical form, can be described as revolutionary. The exhibition, one of the best designed and presented that I have ever seen, the ambience fully worthy of the grandeur and excitement of the story the exhibition tells, is further amplified by a sensitive selection of photographs: photographs of works in situ (eg. Brancusi's *Maiestra* in Steichen's Paris garden) photographs of unobtainable or destroyed works of art, photographs of artists in their studios, artists with friends.

The Non-Objective World

1914-1955

5 July - 22 September 1973

Annelly Juda Fine Art

11 Tottenham Mews, W1

14 October - 15 December 1973

Texas University Museum

23rd and San Jacinto,

Austin, Texas 78712

Reviewed by GEORGINA OLIVER

The Non-Objective World is the book in which Malevich described his theory of Suprematism, an extremely strict form of abstraction, purely geometrical. Transforming her two level warehouse premises into a bright, congenial mini-museum, Annelly Juda has previously applied the title to three separate shows, respectively covering the dates, 1914-1924, 1924-1939, 1939-1955. Her present selection analyses aspects of the constructivist and concrete tradition throughout these periods, from 1914 to 1955.

Although the chief *non-objective* concern is to produce visual entities by counterbalancing simple plastic elements, each totally divorced from anecdote, expressionism or exterior reference, *non-objective* emphatically does not mean abstract



5. PIET MONDRIAN.

Church Facade, 1914, charcoal and ink on paper 24½ x 14½ inches, signed.

Annelly Juda Fine Art.

in the general sense. Based on rigorous structural and chromatic interplay, it excludes Tachism, Action painting and the various non-figurative compromises. The movement's artists are the pioneers who made possible an art dependent on no other language but its own.

Just as various structure and system orientated offshoots have now developed in England, Germany, Holland and Italy, so there emerged in Europe, between 1914 and 1955, a number of art precursors and centres parallel to each other and termed, for the purpose of this exhibition, *non-objective*. Both Russian, the prime initiators, Kandinsky and Malevich, are represented at Annelly Juda's, as are indeed their constructivist countrymen, Popova, Puni, Rodchenko, El Lissitzky, and the brothers Pevsner and Gabo. Tatlin, of whom very little work survives, is not there.

Sandblasted, an opaque flashed glass construction called 'Walls and Screens' (1928) is the contribution of Josef Albers who, with Moholy Nagy, bears witness for the Bauhaus contingent, and many names at some point associated with the De Stijl group are included: van Doesburg, Mondrian, Van der Leek, Vantongerloo, Domela and Huszar. Also exhibited are Kupka, and Robert and Sonia Delaunay who worked in Paris, while Max Bill and Richard Lohse reflect Switzerland's participation in the creation of a non-objective world.

Even if this does not prevent *The Non-Objective World 1914-1955* from being tremendously valid and stimulating, it is perhaps among the three dimensional objects that disparity of choice and uncertain boundaries are most evident. By what random order do reliefs by Jean Arp and Mary Martin, Charles Biederman and Ben Nicholson, Kurt Schwitters, Anthony Hill and Victor Pasmore, mobiles by Alexander Calder and Kenneth Martin, sculpture by Gabo, Moore and Hepworth find themselves together in what is supposed to be a thematic exhibition of *non-objective* as opposed to freely abstract?



6. JOHN GIBSON.
Flora, Marble,
20 inches high, signed.
Knebworth House.

Edward Bulwer-Lytton 1803-1873

May - September 1973
Knebworth House,
Hitchin, Hertfordshire

Reviewed by DAVID COOMBS

Bulwer-Lytton is probably best remembered still as the author of 'The Last of The Barons' and 'The Last Days of Pompeii', two novels which enjoyed phenomenal success when first published and for several generations thereafter. But as this admirable exhibition shows he was a man of very wide interests with strong social conscience and political ideals. As a Member of Parliament, Bulwer-Lytton was involved with a number of reforming Bills notably for those enforcing changes in the Factory Acts and Poor Laws. With his friends Charles Dickens and John Forster he founded the Guild of Literature and Art to benefit impoverished authors and artists. He wrote a number of successful plays, was a close friend of Macready the actor-manager, and was actively involved with the reform of dramatic copyright. He befriended and encouraged artists like John Gibson and enjoyed the company and confidence of society figures like Lady Blessington. Yet amidst this long, full and successful life there was an overall sadness that seems so often to be the lot of the romantic, sensitive person - his marriage was a disaster and even after they were separated his wife harried and reviled him mercilessly in private and in public until the end of their lives.

The exhibition has been arranged by Miss Sibylla Jane Flower and a mark of its quality is to be found in the loans from the Royal Collection and the Victoria and Albert Museum. (Miss Flower is at work on a major new biography of Bulwer-Lytton based on hitherto unexplored family archives.) Knebworth was inherited by Bulwer-Lytton in 1843 when he proceeded to transform it into a fairy castle with battlements and towers. The exhibition is shown in the State Drawing Room, which is itself a superb example of High Victorian Gothic designed by John Crace and still with many of its original furnishings.

Richard III

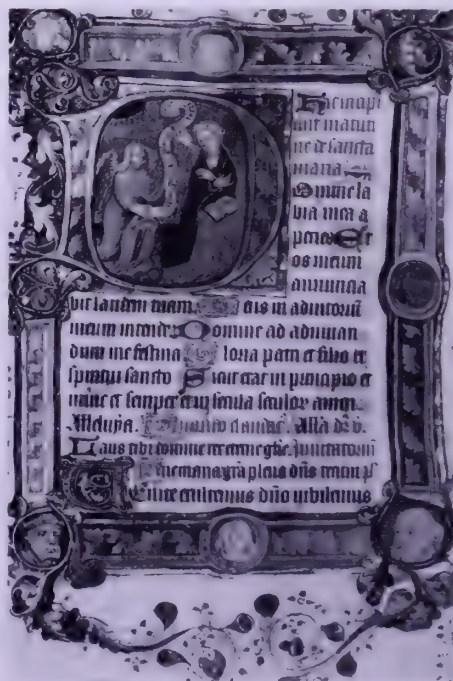
27 June - 7 October 1973
National Portrait Gallery,
St. Martin's Place, WC2

Reviewed by NICHOLAS ORME

King Richard III had a hard time at the hands of the Tudor historians, and he might be a little surprised at the extravagant eulogies of some of his modern supporters. But he could have no possible cause to complain about the new exhibition in his honour at the National Portrait Gallery. The exhibition, researched by Dr. Pamela Tudor-Craig and realised by Dr. Roy Strong and his staff, is really outstanding, and strikes a perfect balance between art and history, scholarship and entertainment, Tudor historiography and modern mythology. The setting has been cunningly arranged to suggest the interior of a Yorkist castle. After admiring the principal chamber (an octagon) and making his devotions in the private chapel, the visitor ascends the court staircase and traverses the galleries, until he comes as it were to the castle wall, through the embrasures of which he looks out at the distant battle of Bosworth. Ranged about him is a splendid collection of artefacts, some 215 items in all, representing every kind of luxury that the magnates of Richard's time might have gathered into their great houses. Painting, statuary, stained glass, ceramics, textiles, armour, coins, manuscripts and documents are all represented, and there is discreet music of the period. Besides the portraits, a predictably strong collection, special mention should be made of the religious pieces: the Cotehele Annunciation, the Canterbury Flagellation, the Kimpton cup, and the Bosworth cross. Best of all, there are the manuscripts: Richard's book of hours, his Vegetius on the art of war, and the beautiful volumes which Rivers and Waurin presented to Edward IV. Those who prefer curiosities will find plenty of interest among the bruised arms, the thumb-hole watering pot, and the loveknot formed of R for Richard and A for Anne.

Yet this is no mere magpie collection; a very large number of the exhibits have traceable

7. From Richard III's Book of Hours,
c. 1430-50. Vellum 7½ x 5½ inches.
Loaned from Lambeth Palace Library.
National Portrait Gallery.



associations with Richard and his contemporaries and the exhibition gives a good idea of the sources available to historians of the period. The principal contemporary accounts are featured - Walsley, Croyland, and the *Eulogium*. There are eight of Richard's books, and his long elaborate prayer for times of trouble; the rings and badges he gave to his adherents; his great seal; and some of the charters and letters he issued as duke and king. Most poignant of all is a scrap of parchment from Edward V's short reign with the painful signature of the little king underwritten by the firm and practised hand of his protector: 'Richard Gloucester, loyalty be mine'. Within a week or two Richard would have made himself king.

What then do we learn that is new about Richard? Surprisingly little. His portraits in the past us with a restless eagerness that seemed promise daring and originality, but where do we find them displayed? Only once, in the sumptuous of 1483, when he played the role of a ruthless opportunist and an uncle of unsurpassed wickedness. How different, how very different, was his own home life, with its careful attention to property, respectable chapel going, and a mode reading and book collecting. Even the English Bible, *pace* Dr. Tudor-Craig, is unoriginal; vernacular Bibles were common in royal circles by the fourteenth century. Nor is less the personality of Richard himself that stamps itself upon the exhibition than that of the class to which he belonged - the fifteenth-century English nobility. We all know about the warlike propensities of the mediaeval aristocracy and we are too inclined to exaggerate the reputation for conspiracy and rebellion. Tudor-Craig reminds us of their equally civil and peaceful interests, their share in a culture that shows little sign of waning or decline. She has done a good service indeed if her visitors away realizing what skilful administrators the nobles were, what discriminating patrons of what thoughtful Christians, and what indefatigable collectors and readers of books.

'For otiose sailors and girl guides only ...'

Joint poster project by
Ian Colverson and Denis Masi

Reviewed by PAT GILMOUR

Two artists and printmakers of repute, Londoners Ian Colverson, and Denis Masi from the north, made a direct assault on the public by showing their work all over the country during the month of July as a giant billboard 'fine art' poster. The idea has been to remove all artificial barriers between their message and the general public and do the commercial advertisers.

Printed in full colour lithography, the poster was designed jointly by the two artists, and in standard poster size of 10ft x 6ft 8ins. Instead of a brash slogan, they have produced something which is clearly non-advertisement, but which nevertheless can compete for attention on the promiscuous hoarding sites they have rented in sixteen towns in the UK. The poster is also pasted in selected bus routes in four cities.

The poster print exists in the wider context of the dissolution of the gallery system. Displaying giant prints on street hoardings and billboards is an alternative to the gallery set-up, which has no pretensions in relation to Fine Art prints, and such devices as numbered editions, expensive



COLVERSON and DENIS MASI.
at Garret Lane,
Barnes, London.

ng, ritual openings, critic-worship and
vagrant prices. At its worst it separates the
e from art, and the artist from an audience.
enis Masi points out: 'If Unilever are push-
message about a product, what they don't
hire a small gallery, hang their message on
side walls, sit back and hope for the best'.
the means they have chosen Colverson and
expect more than a million people to see
work. The major portion of it is of gestural
s printed in dark colour, with an inset of
photographs at the top left hand corner, and
phore figures spelling out ART SIGN at the

the money for the project was given by the
Council, who have also sponsored a follow
chibition this month. While the poster was
ayed on its fifty-four sites, Colverson and
toured the country making a complete
mentation of the impact of their print on
rs-by. This documentation is presented
e Serpentine Gallery in London where the
ition has three functions - to provide
verall view of the project in its entirety, to
ify reaction and feedback from the public,
o provide some interesting conclusions about
ublic's attitude to art.

amics

blas Treadwell Gallery
iltern Street, W1
viewed by PETER FULLER

blas Treadwell has always had an open-
ed approach to the art gallery business. He
ed to sell art to people, as something they
see and use in an everyday home, and he
ped the hushed veneration which the plusher
ishments demanded towards the work
a they sold. His projects have included a
le art-bus gallery, and stands at gift and
d Housekeeping' fairs. He likes people to
and live with art. Most of the artists in his
tend to work in fantastic, often erotic

A recent venture deserved to be mentioned. Treadwell noticed that, historically, civilizations were often preserved and remembered through their ceramic work. He noticed that in Britain, the ceramic tradition had, by and large, failed to respond to contemporary developments in the visual arts. He felt that there was unexploited potential in the medium - especially as so many modern artists are moving away from ideas of unique one-off objects towards low-priced, easily available, multiple productions.

Ambitious as ever, he therefore bought a small ceramics factory in Stoke and invited artists - many of whom had never used the medium before - to experiment with it. The factory programme included large scale production of ceramic art multiples, the offering of imaginative ideas to larger potteries, and research and investigation into unexplored aspects of ceramic sculpture.

Some early results may now be seen at the gallery. These include humorous, fetishistic erotic objects, by Gordon Govier, which ride the thin and enticing knife edge between High Kitsch and Low Art, fragmented body images by gallery artist Robert Knight, and more ambitious extensions of his painterly processes by Eddie Wolfram. Knight and Govier retain utilitarian functions for their work - cruets, ash-trays, money-boxes and vases.

It will be interesting to see what comes out of the factory in the future. It could develop rapidly in any one of several directions: already, artists engaged on major ceramic mural commissions are using the centre for advice and experimentation. The smaller items are selling well in retail stores as well as in the gallery. It opens up a new outlet for creative art activity, and one which, for many younger artists, evades the conventional contradictions of the gallery situation.



9. EDDIE WOLFRAM.
Ceramic figure.
Nicholas Treadwell Gallery.

Jazz Seen: The Face of Black Music

15 September - 7 October 1973
Ferens Art Gallery
Hull

Reviewed by GEORGINA OLIVER
The Victoria and Albert Museum's Circulation Department has arranged an exhibition of work by Valerie Wilmer, the Yorkshire-born photo-journalist, well-known and respected among black music players and enthusiasts on both sides of the Atlantic. After London and Hull, this small, but fascinating show moves on to Belfast University, the Allen Gallery at Alton, Stafford Museum and Art Gallery, Romford Library and finally, Winchester Library.

'Jazz Seen - The Face of Black Music' has the

stamp of truth and professionalism, without a trace of sentimentality, slickness or self-indulgence on the part of the photographer. Nothing identifies the pictures as the product of a woman or of a particular personality or partisan. The facts speak for themselves, and it is in this rare virtue that Valerie Wilmer's photo-document finds its force and individuality. She endeavours to avoid what Humphrey Lyttelton describes as 'the smoke and sweat syndrome' in his foreword to the catalogue, but maintains, 'My concern is with the interior of the person rather than the exterior, and I hope that as well as capturing the essence of the music, I have managed to explain something about the people, known and unknown, who appear in these photographs'.

Supplemented by captions supplied by Valerie Wilmer and backed by snippets of music from a juke box, the range of the jazz and blues people photographed is enormous. There are the famous familiar to British audiences through broadcasting and appearances at the Hammersmith Odeon and Ronnie Scott's Club. The exhibition starts with two pictures of *the Duke*.

Valerie Wilmer comments, 'The pouches beneath Duke Ellington's world weary eyes are the most distinguished in the world of music, and to me those eyes reflect the boredom that characterizes every television rehearsal'. Other photo-subjects who made or have made the not always so great big time are Muddy Waters - oft an inspiration to the Rolling Stones -, James Brown, Cecil Taylor, Louis Armstrong - in a very private shot -, and Charles Mingus.

Valerie Wilmer excels as a reporter reflecting the state of *black music* as a living art, part of the ordinary man's life, a ritual raising him from the ordinary, from squalor, dejection, poverty. From New Orleans to New York, from Maxwell Street, Chicago, to tiny villages in North Carolina, from jazz funerals to Sunday church services, she offers us an intimate yet objective view.

In *Chicago Breakdown*, a book published this month by Eddison Press (2 Greycoat Place, SW1), for which Valerie Wilmer has provided the front cover, Mike Rowe describes the dual purpose of *black music*, 'The very act of singing one's sorrows provided a partial release from them but at the same time such singing also provided entertainment. To the mass black audience the function of the blues was becoming more and more blurred and never before had there been such a confusion of the twin roles'.

10. VALERIE WILMER.
Funeral, New Orleans, 1972,
photograph (detail).
Victoria and Albert Museum.



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The Connoisseur's Diary

DAVID COOMBS

In the Galleries

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English, circa 1770.

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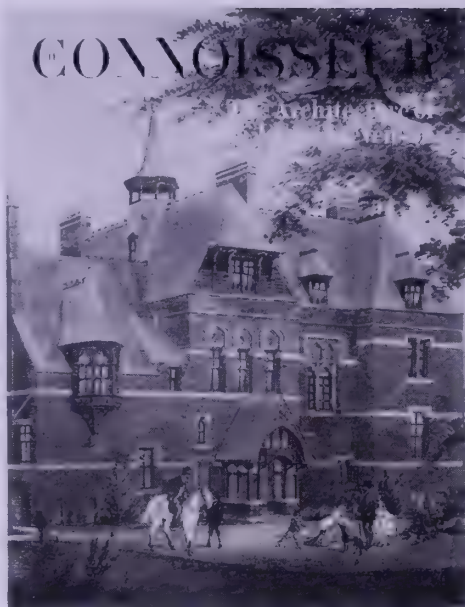
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The Connoisseur in November



October Cover

Specimen marble table top purchased in Rome in 1831 together with a key diagram and catalogues of the stones, diameter 36 inches.

The Lily Pond at Giverny: the changing inspiration of Monet

by Robert Gordon.

Monet's lifelong fascination with water and interest in horticulture led him to acquire three different plots of land to create what was to be a major source of ideas for the last twenty-five years of his working life, the water-lily pond.

The Architecture of John James Stevenson, Part I

by Mark Girouard

In 1868 Stevenson gave up an established practice in Glasgow to try his luck in London. He was to have a strong influence on the London townscape, designing such buildings as the Red House, Bayswater and the Board Schools at Clapham Junction.

Seventy Years of the NA-CF

by Ernle Money

Mr. Ernle Money is the Member of Parliament for Ipswich and co-opted member of the Greater London Council Arts Committee, 1972-73. Seventy years have passed since the founding of the National Art-Collections Fund in 1903.

Ruskin Pottery

by Ian Bennett

In the period between 1901 and 1911 William Howson Taylor, founder of the Ruskin Pottery Factory, received more international awards for his work than any European potter – before or since.

A Second Chinese Exhibition at the Royal Academy

by William Watson

The current exhibition of Chinese art at Burlington House is not the first to be held there. The 1935 exhibition marked the turning-point in the appreciation of Chinese art in Europe and America.

The Clockwork of The Heavens

by Sebastian Whitestone and Anthony Turner

The tradition of representing the heavens in moving models caused clock-makers and instrument-makers to combine their skills to produce beautiful devices which would not only delight their patrons, but would also honour their God, the divine clock-maker.

Silver made in Norwich

by George Levine

The Assay Office was not established in Norwich until 1565, but the craft flourished in the city from 1223 and can be traced, unbroken, for almost five hundred years, although no records of the Norwich Guild or Company of Goldsmiths have survived.

WILLIAM WALTER ANTIQUES



An interesting early George III Beer Jug of small size

Date: 1764
Weight: 24 ozs.
Capacity: 32 fluid ozs.

The Jug was made by William Cripps a London Silversmith, who was apprenticed to David Willaume on 8th January 1730. He obtained his freedom on 2nd May 1738 and was made a Liveryman of the Goldsmiths' Company in January 1750. He died circa 1767.

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Cornelis de Man, *The Little Mistress*, oil on panel, 22 $\frac{3}{4}$ x 17 $\frac{1}{4}$ inches (58 x 44 cm)
 Provenance: Maison Ruck, 1923, Adolphe Shrager Collection (attributed to Jan Vermeer of Delft), Fievez Sale, Brussels, 1947, De Boer, Amsterdam, 1967. Illustrated in *Art World*, 1925, Vol. 1. Illustrated in C. de Man, *Oud Holland*.

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An antique Chippendale mahogany Kneehole desk with a recessed centre cupboard. Length 34 inches, depth 18½ inches, height 32 inches.



A small Chippendale mahogany breakfront Bookcase measuring only 6 feet 8 inches wide, 7 feet 4 inches high and 19 inches deep at centre.



An interesting Regency mahogany Bracket Clock made by Thomas Coleman who worked in Westmorland Street, London between 1794 and 1840. It has an 8-day striking movement and the case measures 12 inches wide by 18 inches high.

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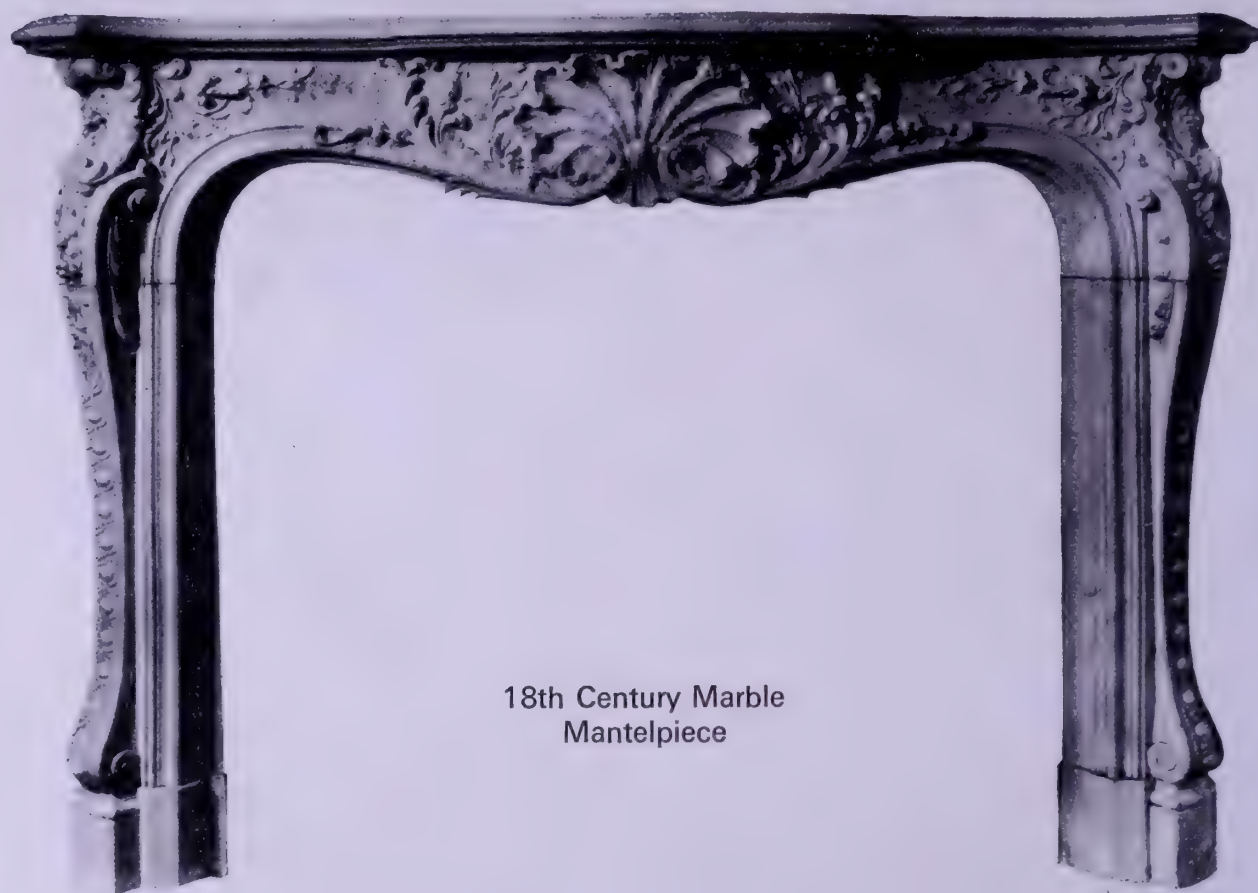
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Signed and dated Melton Mowbray
1830 canvas: 56½ x 43 inches

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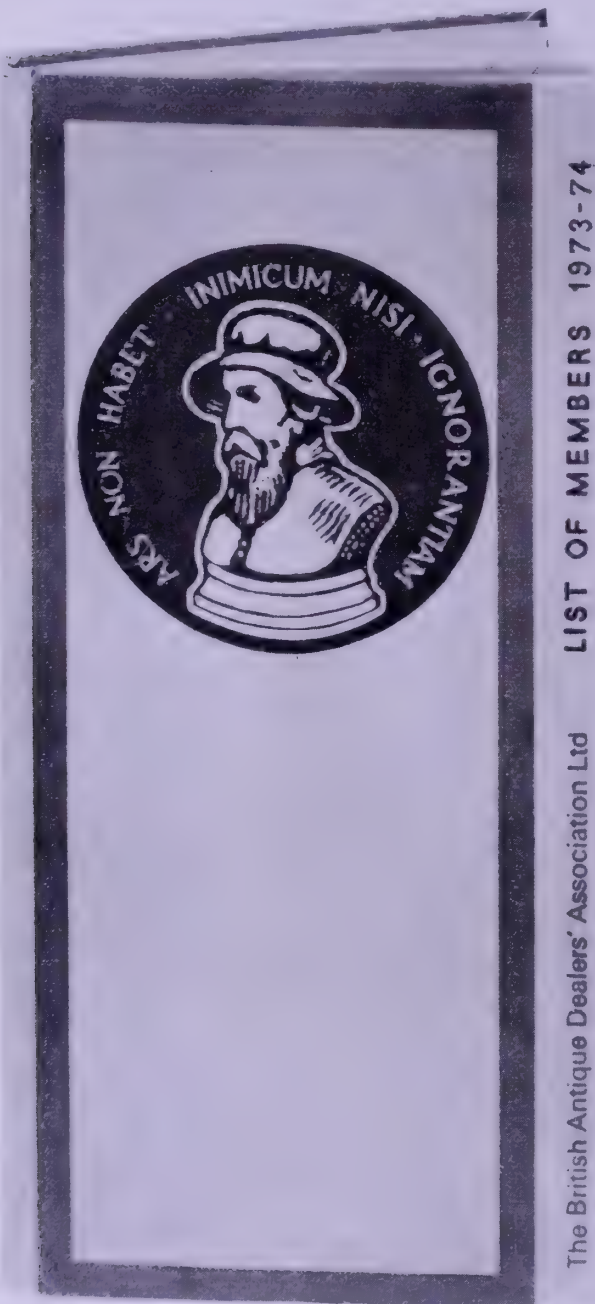
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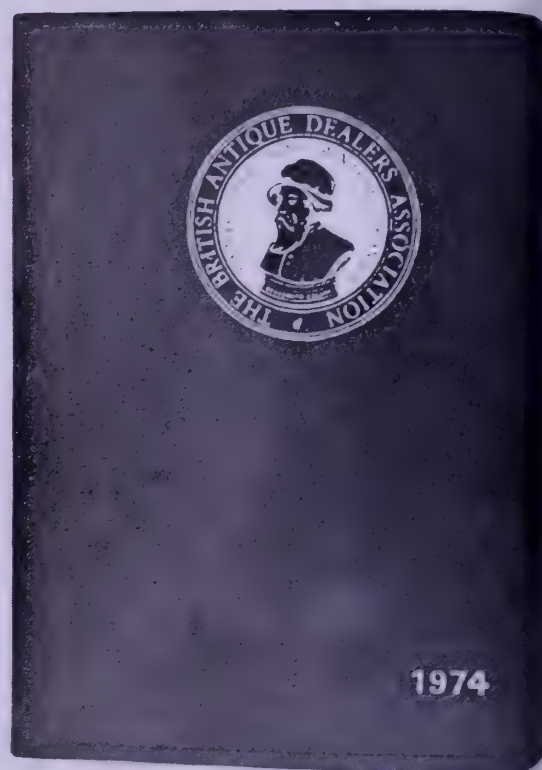
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George III mahogany bookcase with 3 drawers below, centre
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(An almost identical commode attributed to Cobb is illustrated in THE DICTIONARY OF ENGLISH FURNITURE, edited by Ralph Edwards, Vol. II, page 120, fig. 25.)



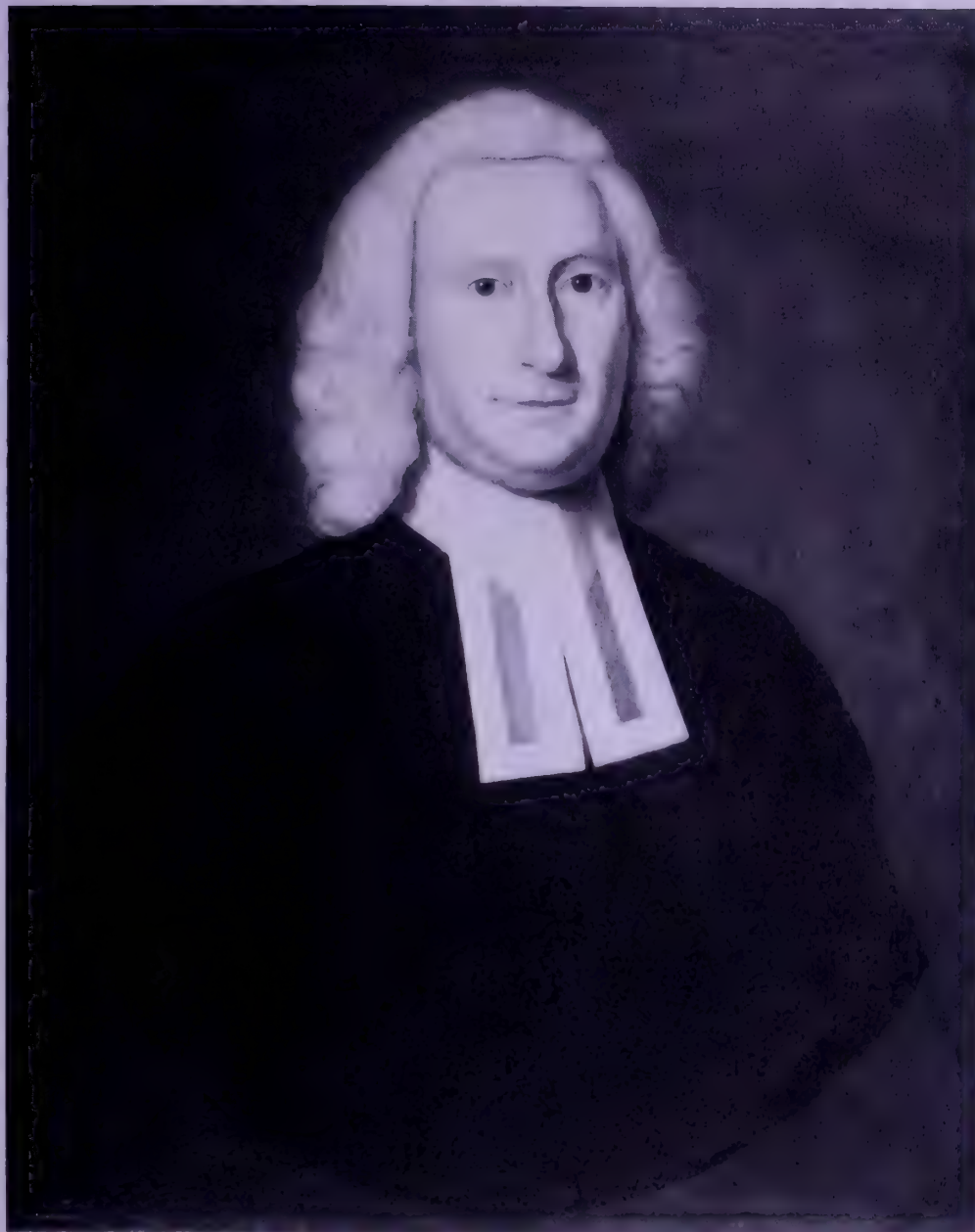
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(1727-1792)



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(1703-1773)

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Initialed and dated at left in spandrel: *J.G. pinx 1749*
In original carved gilt and black frame.

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An Exhibition of the Works of John Greenwood in America,
The Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, 1942.

Published:

Burroughs, Alan, *John Greenwood in America (1745-1752)*
Andover, Massachusetts, 1943. Illustrated page 18, number 6. Described page 69.

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It is interesting to see the backplate is engraved with chrysanthemums, which was one of the first decorations used on the backplates of English table clocks. And also to note that the inside of the case is veneered with olivewood, which was a practice only followed on the finest clocks.

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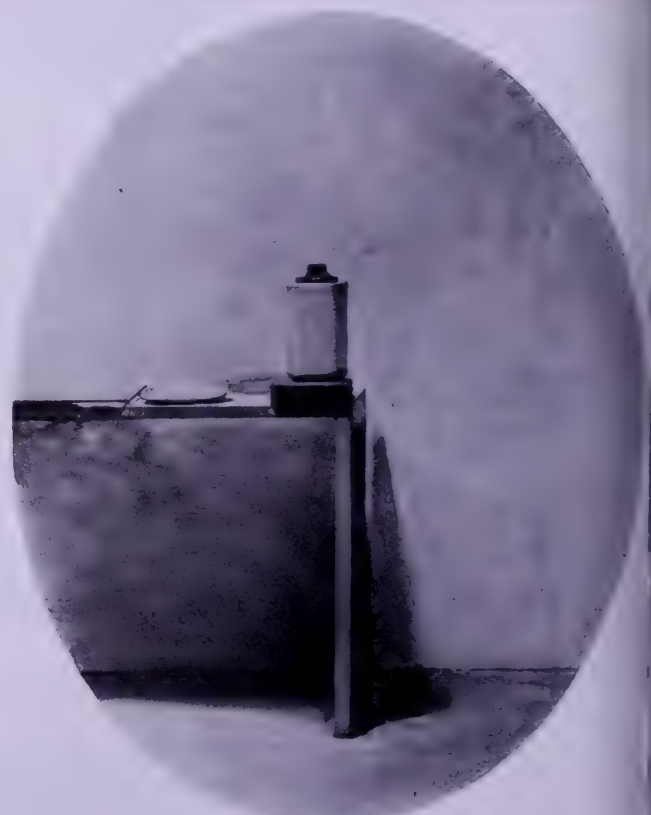
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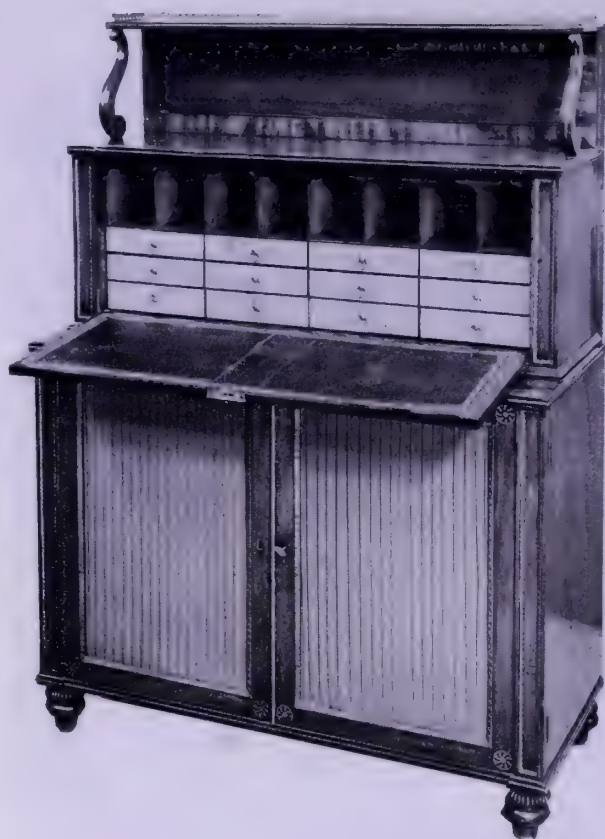
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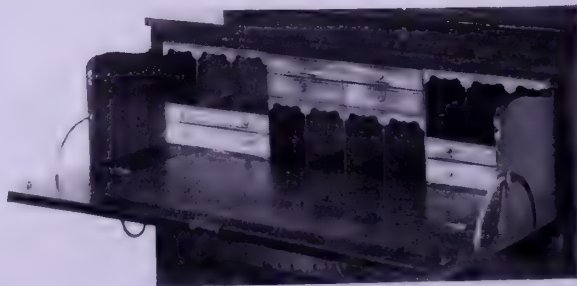
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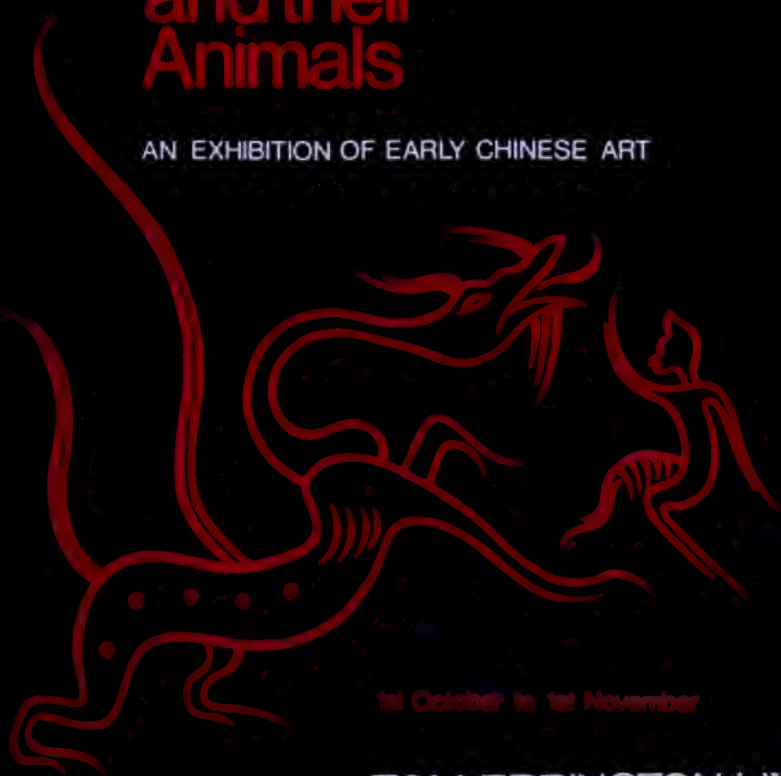


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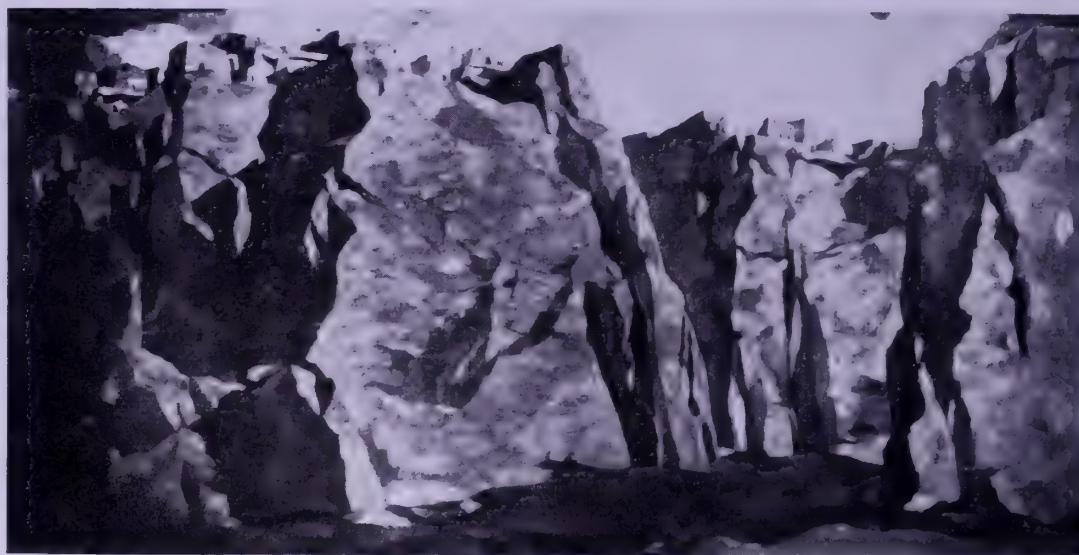
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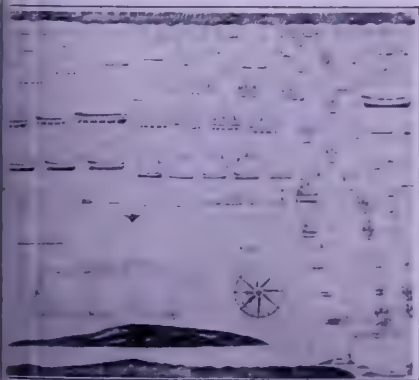


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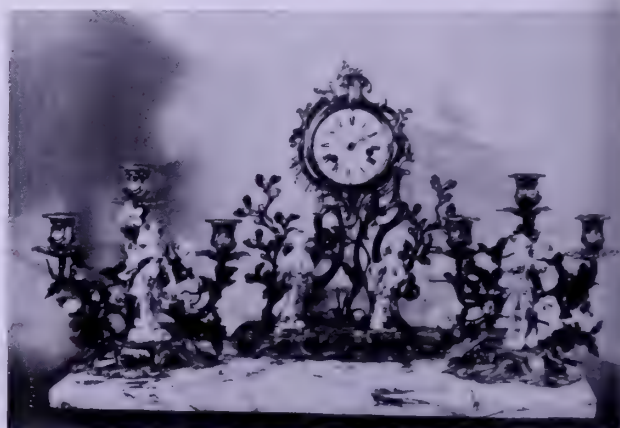
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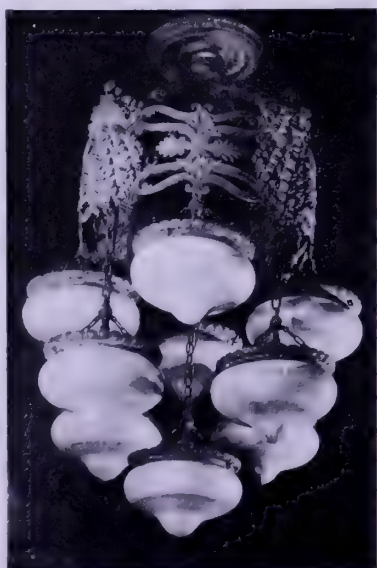
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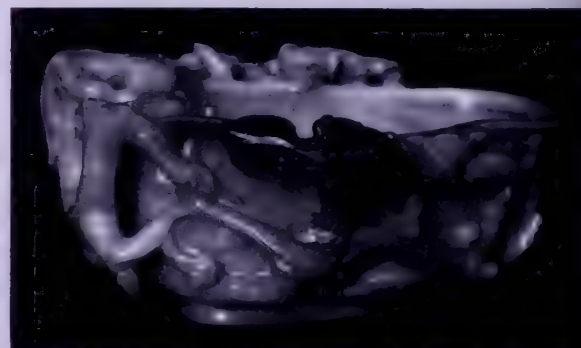
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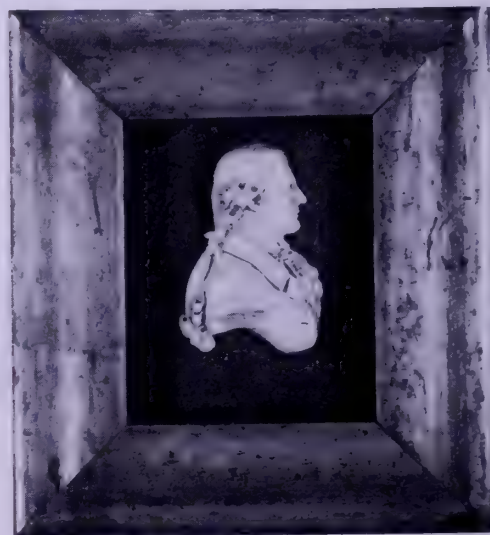
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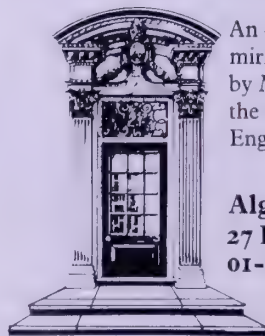
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DANIEL SEGHERS (Antwerp 1590-1661)

A Garland of Flowers

Signed: Daniel Seghers. Soc. Jesu.

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Winter Landscape in Winter

The drawing for this painting is in the Hermitage, Leningrad.

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Figure no. 31

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VOLUME V



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Volume V — the final volume in the series of catalogues of the collection of Mr. and Mrs. Charles Wrightsman — is devoted to paintings, drawings, and sculpture. The superlative nature of the collection is indicated by the artists represented (see below). Among the highlights are Vermeer's Portrait of a Young Woman and Rubens' portrait of his wife's sister. Two paintings of historical interest are Van Dyck's portrait of Henrietta Maria, wife of the ill-fated Charles I of England, and Delacroix's portrait of his aunt. Among the Italian paintings are a group of five Canalettos and three pictures by Giambattista Tiepolo. Other paintings that indicate the scope of the collection are El Greco's Christ Healing the Blind Man, Renoir's Portrait of a Young Woman with a Cat, Poussin's Companions of Rinaldo, and La Tour's The Penitent Magdalen. The sculpture collection includes a famous head of Diderot by Houdon, a bust of Helvétius by Caffiéri, and three lively and inventive terracotta groups by Clodion.

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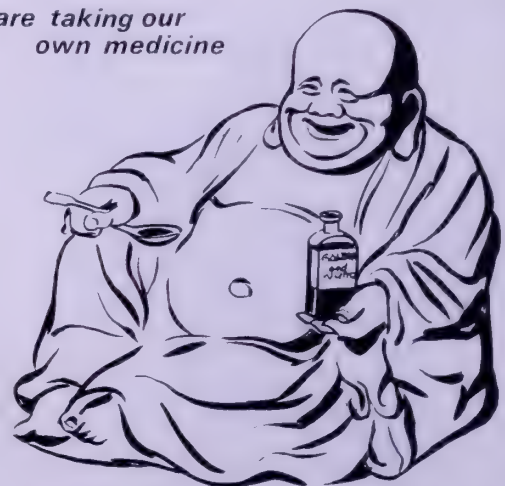


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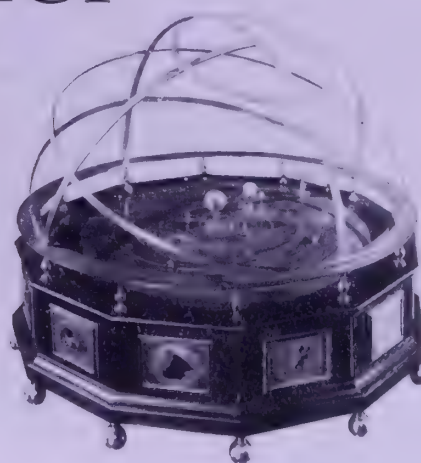
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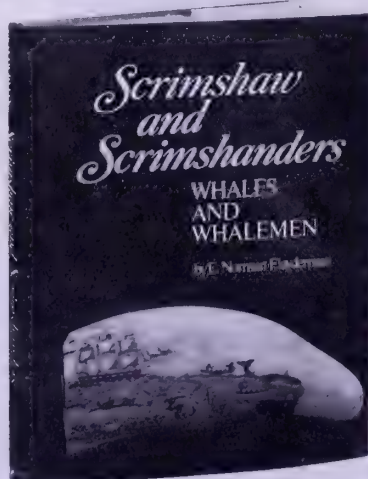


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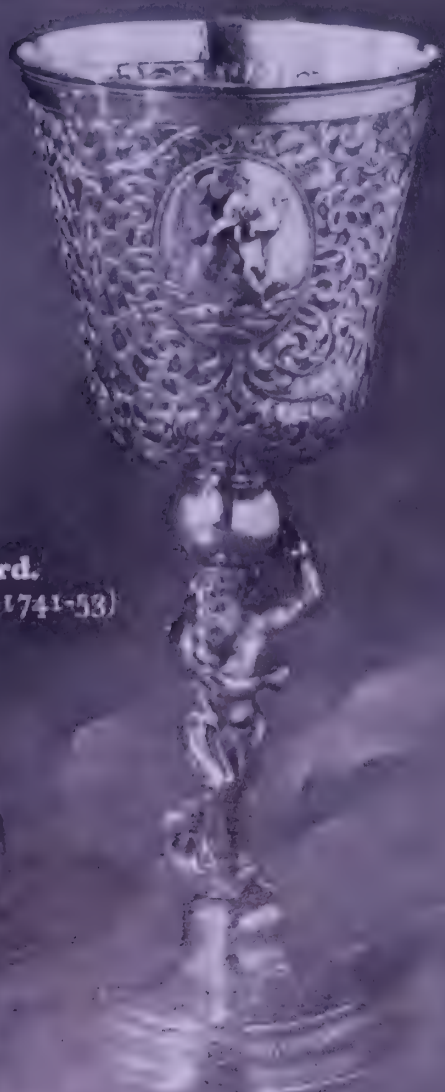
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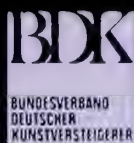
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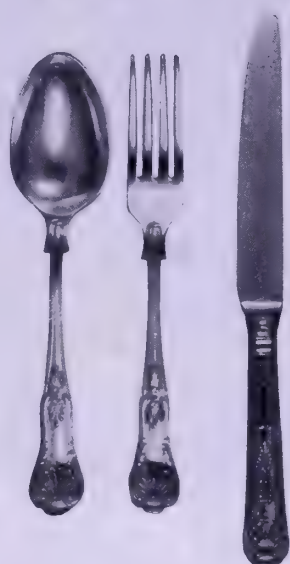


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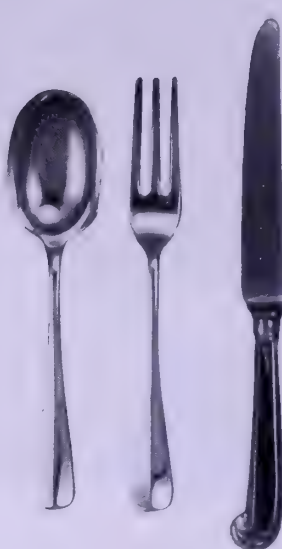
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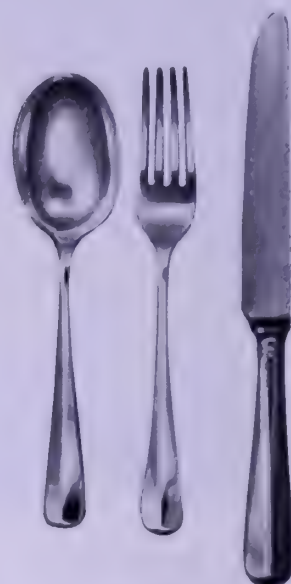
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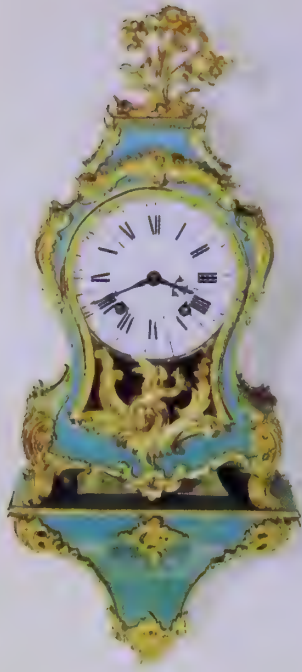


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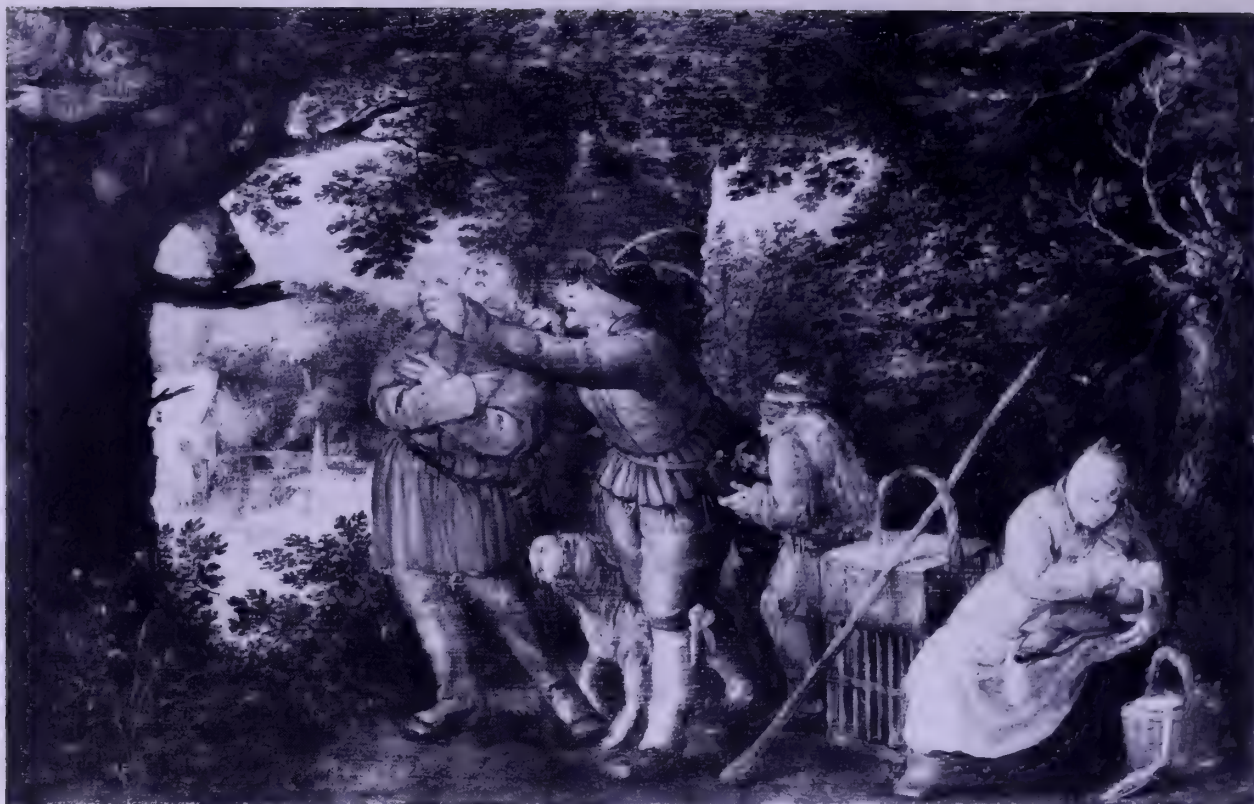
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dal 30 ottobre fino al 13 novembre 1973

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ogni giorno a partire dal 17 fino al 28 ottobre, ininterrottamente dalle ore 10.00 fino alle ore 22.00

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Der Bodhisattva Kshitigarbha (Jizô).
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FERDINAND HODLER. Der barmherzige Samariter. 1886. Öl auf Lwd. 71,5 x 110 cm.
Hodler-Gedächtnis-Ausstellungen: Bern 1921, Kat. Nr. 177; Bern 1938, Kat. Nr. 48.

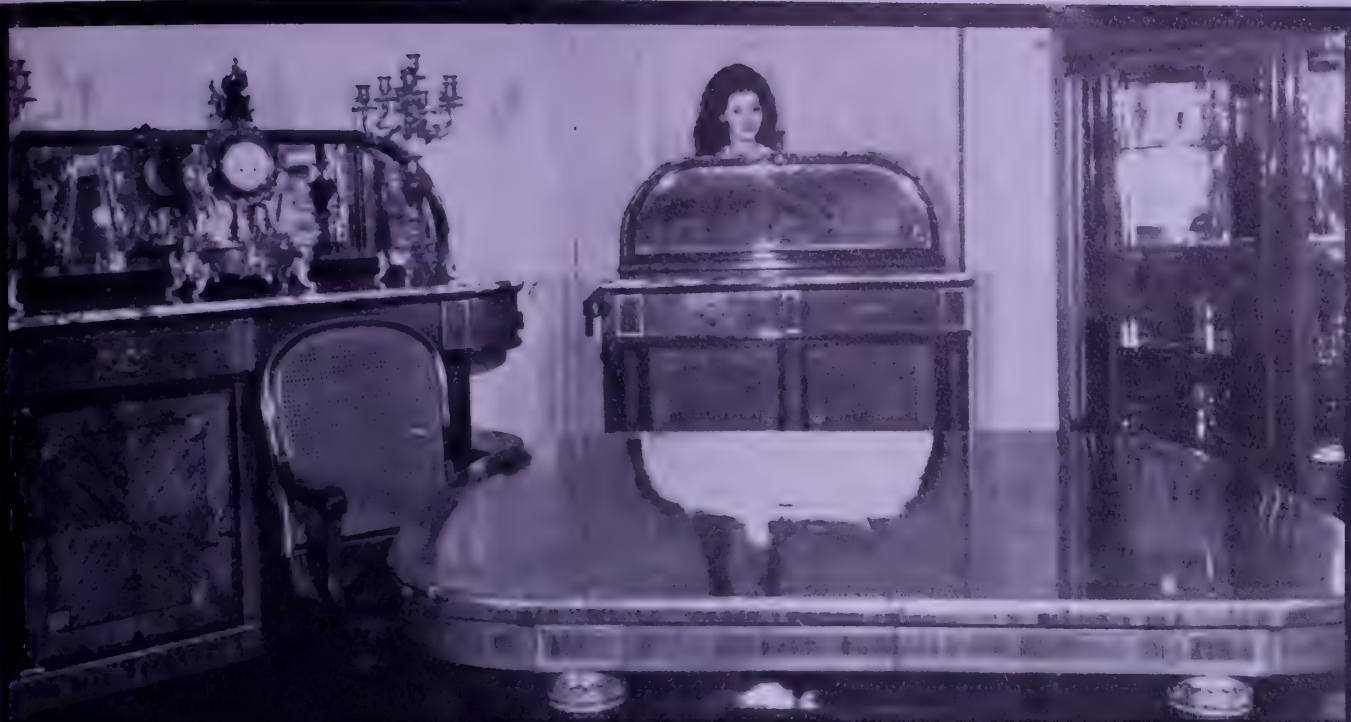


Prunkbecher Derpt
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Coming of age in the olden days, by William Powell Frith, R.A.
signed and dated 1849, and repainted in 1859, 33 in. by 54 in.

Catalogue (57 plates, including 2 in colour), available from our London Office, price £1.70 post paid, or from our New York Office, price \$5.00 post paid.

To begin their Autumn Season Christie's announce a special programme of Victorian sales – October 1st – 8th

Monday, October 1st	Finé Drawings and Watercolours 19th Century Orientalia
Tuesday, October 2nd	Continental Porcelain Dolls, Musical Boxes and other Collectors' Pieces
Wednesday, October 3rd	Silver
Thursday, October 4th	Furniture and Sculpture Photographs and Photographica
Thursday, October 4th and Friday, October 5th	Pictures
Monday, October 8th	Ceramics, Pot-Lids and Fairings

All sales subject to conditions printed in the catalogues.

Important Continental Pictures of the 19th and 20th Centuries

The properties of Sir Guy Fison, Bt., D.S.C., Miss J. Formby,
Colonel Vincent Paravicini, Mrs. Lionel Whitcher, and others.



On the Zuider Zee, by Hermanus Koekkoek,
signed, 14 in. by 22 in., one of a pair.



Winter landscape, by Charles Leickert,
signed and dated, 83, 31 in. by 41 in.

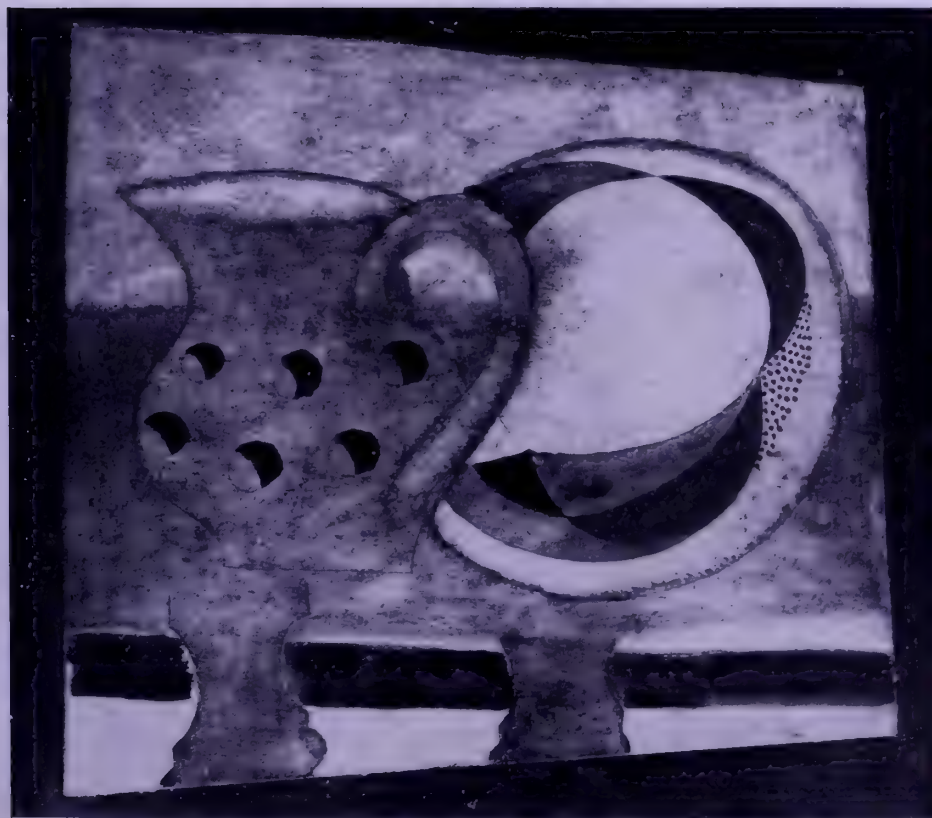
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Modern British Paintings, Drawings and Sculpture

The Properties of The Dowager Marchioness of Cholmondeley,
Colonel Vincent Paravicini, Lady Warner, The late Miss Sybil Waller, and others.

Still life with a bottle and
glasses, c. 1947-48,
by Victor Pasmore,
signed with initials,
18 in. by 21½ in.



Still life with spots, c. 1930,
by Ben Nicholson, O.M., signed and
dated 1932 on the reverse, on board,
17½ in. by 19½ in.

*Catalogue (38 plates), available from our London Office, price £1.05 post paid,
or from our New York Office, price \$3 post paid.*

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Fine English Drawings and Watercolours

The Properties of Lady Nabarro, Bertram Nowell Williams, Esq.,
The late H. L. Fison, Esq., The Mount Trust, and others.

Cottage and sheep by a track in a wooded
landscape, by Thomas Gainsborough,
R.A., black chalk, grey wash heightened
with white chalk, 10 $\frac{7}{8}$ in. by 14 $\frac{7}{8}$ in.



Idea of the Staircase leading to
the Gates of Heaven, by Joseph
Michael Gandy, A.R.A.,
watercolour, 41 in. by 27 in.



Scene near Canon-teign, by Francis Towne, signed on
the mount, dated 1773 and inscribed, and inscribed again
on the reverse in the artist's hand 'A View near Canon-
teign in the County of Devon drawn on the spot Septem-
ber 26th 1772 by Francis Towne No. 2', pen and grey ink,
grey and light brown wash, 12 $\frac{1}{8}$ in. by 9 $\frac{7}{8}$ in.

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Mrs. E. Orme, M. Gerald Leroy Terquem of France, and the
Major Harold de Vahl Rubin Collection, Part II.

Winter's morning, by Elioth Gruner,
signed, on canvas,
25 in. by 30 in.



The dead landlord, 1936, by Sir William Dobell,
signed, on board, 12 in. by 15 in.

*Illustrated Catalogue available from our London Office, price £2.70 post paid,
or from our New York Office, price \$7.00 post paid.*

All sales subject to the conditions printed in the catalogues.

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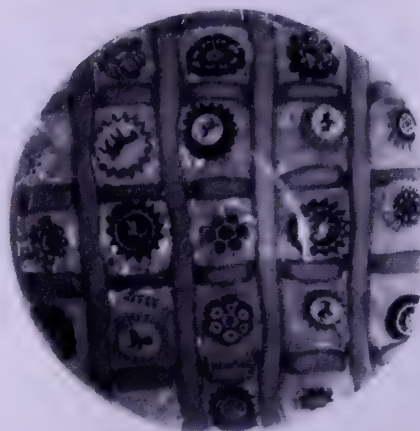
Forthcoming Sales

OCTOBER 1973

Sales begin at 11 a.m. precisely, unless otherwise stated, and are subject to the conditions printed in the catalogues. Those sending commissions or making enquiries should refer to the sale code name which is in brackets after each sale.

Monday 1st at 10.30 a.m.
Fine Victorian Drawings and Watercolours (Huron)
Monday 1st at 10.30 a.m.
19th Century Orientalia (Canton)
Tuesday 2nd at 10.30 a.m.
Continental Porcelain of the Victorian Era (Petit)
Tuesday 2nd
Musical Boxes, Talking Machines, Typewriters, Steengraphs, Toys, Dolls and Textiles (Opera)
Wednesday 3rd
Victorian and Early 19th Century Silver (Ashworth)
Thursday 4th
Victorian Objects of Art, Sculpture and Furniture (Hardwick)
Thursday 4th
Victorian Cameras, Photographs and Photographica (Focus)
Thursday 4th
Claret and White Bordeaux (Epernon)
Thursday 4th at 2.30 p.m. and Friday 5th
Important Victorian Pictures (Beatrice)
Monday 8th at 11 a.m. and 2.30 p.m.
Chinese Export Porcelain and Works of Art (Shanghai)
Monday 8th
Victorian Ceramics, Pot-lids and Fairings (Owen)
Tuesday 9th at 11 a.m. and 2.30 p.m.
Fine Japanese Netsuke (Ojime)
Tuesday 9th at 11 a.m. and 2.30 p.m.
English Drawings and Watercolours (Leslie)
Wednesday 10th at 10.30 a.m.
Important Jewels (Philippi)
Wednesday 10th at 10.30 a.m.
Fine French Paperweights and English and Continental Glass (Spray)
Thursday 11th at 11 a.m. and 2.30 p.m.
English and Continental Furniture, Objects of Art, Eastern Rugs and Carpets (Hawksmoor)
Thursday 11th at 2.30 p.m. and Friday 12th
Modern British Paintings, Drawings and Sculpture (Dante)
Monday 15th at 11 a.m. and 2.30 p.m.
English and Welsh Porcelain (Dillwyn)
Tuesday 16th at 11 a.m. and 2.30 p.m.
Old Master, English and Modern Prints (Malcolm)

Tuesday 16th at 11 a.m. and 2.30 p.m.
Miniatures, Silhouettes, Waxes, Memorial Jewellery and Objects of Vertu (Crane)
Wednesday 17th at 10.30 a.m.
Antique Arms and Armour (Caddell)
Wednesday 17th
Fine Modern Sporting Guns and Vintage Firearms (Burton)
Thursday 18th at 11 a.m. and 2.30 p.m.
English and Continental Furniture, Objects of Art, Eastern Rugs and Carpets (Holland)
Thursday 18th
Fine Wines mainly from Private Cellars (Pinot)
Thursday 18th at 2.30 p.m. and Friday 19th at 10.30 a.m.
Pictures by Old Masters (Pliny)
Monday 22nd at 10.30 a.m.
Fine Chinese Snuff-Bottles and other Hardstone Carvings (Jasper)
Tuesday 23rd
English, Foreign and Ancient Coins, Orders and Decorations (Quadriga)
Wednesday 24th
Clocks, Watches and Scientific Instruments (Chronos)
Wednesday 24th
Printed Books (Wick)
Thursday 25th at 11 a.m. and 2.30 p.m.
Fine English Furniture, Objects of Art, Eastern Rugs and Carpets (Inwood)



Rare Baccarat turquoise chequer weight, dated 1849, 3½ in. diam.
To be sold on Wednesday, October 10th.

Thursday 25th
Claret and White Bordeaux (Soutard)
Friday 26th at 10.30 a.m.
Fine Pictures by Old Masters (Cicero)
Monday 29th
Important French Porcelain and Faience (Tendre)
Monday 29th at 10.30 a.m. and 2.30 p.m.
Oriental Ceramics and Works of Art (Nanking)
Tuesday 30th at 10.30 a.m.
Icons, Russian and other Works of Art (Cretan)
Tuesday 30th at 12 noon
Christie-Restell City Wine Sale at Beaver Hall, E.C.4. (Marmot)
Tuesday 30th
A Fine Collection of Tsuba and other Japanese Sword Fittings. The property of Monsieur Daniel Grataloup of Geneva (Grata)
Wednesday 31st
Old English and Foreign Silver (Buckle)
NOVEMBER
Thursday 1st at 11 a.m. and 2.30 p.m.
Fine Continental Furniture, Objects of Art, Eastern Rugs and Carpets (Kent)
Thursday 1st at 2.30 p.m. and Friday 2nd
Important Continental Pictures of the 19th and 20th Centuries (Petrarch)
Monday 5th
Chinese Porcelain and Works of Art (Armorial)
Tuesday 6th
Fine English Drawings and Watercolours (Bertram)
Tuesday 6th at 10.30 a.m.
Fine Japanese Works of Art (Asmon)
Wednesday 7th
Fine Jewels (Lemonnier)
Wednesday 7th
Costume, Textiles and Fans (Brocade)
Wednesday 7th
Old English and Foreign Silver (Carnaby)
Thursday 8th at 11 a.m. and 2.30 p.m.
English Furniture, Objects of Art, Eastern Rugs and Carpets (Miller)
Thursday 8th
Vintage Port, Sherry and Cognac (Douro)
Friday 9th
Victorian Pictures (Horace)

SALES OVERSEAS

In Australia at The Wentworth Hotel, Sydney
Wednesday, September 26th at 10.30 a.m. and 3 p.m. and Thursday, September 27th at 10.30 a.m.
Australiana: Books and Manuscripts, Maps and Prints (Holt)
At The Wentworth Hotel Ballroom, Sydney
Tuesday, October 2nd at 8 p.m. and Wednesday, October 3rd at 10.30 a.m., 2.00 p.m. and 8 p.m.
Australian Historical and Contemporary Paintings, Drawings and Sculpture, also European Paintings and Sculpture (Darling)
At The Sherbrooke Lounge, Double Bay
Wednesday, October 10th at 8 p.m. and

Thursday, October 11th at 10.30 a.m. and 2 p.m.
English and Foreign Silver, English and Continental Porcelain, Oriental Works of Art, English and Continental Furniture (Cork)

In Canada at The Ritz Carlton Hotel, Montreal
Friday, October 19th at 8 p.m.
Fine Paintings, Drawings, Watercolours, Prints and Sculptures by Canadian Artists (Tango)

VICTORIAN WEEK

Christie's will be holding a special series of Victorian Sales from Monday, October 1st to Monday, October 8th. For details please see above calendar.

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Frederic E. Church, *Cotopaxi*, 31 by 47 inches
The property of Mr. Sanford Agnew of New York

On view from Saturday, 20th October. Admission by ticket only to the sale in the main auction room

Illustrated catalogue \$2 (by mail \$3). Catalogues also available from Sotheby Parke Bernet, Los Angeles, Sotheby Parke Bernet, Houston, Sotheby Parke Bernet, London, 34-35 New Bond Street, London W1A 2AA and from representatives in Amsterdam, Buenos Aires, Edinburgh, Florence, Johannesburg, Munich, Paris, Zurich, Melbourne and Anchorage

Sotheby's

Wednesday, 31st October, at 9.30 pm

THE MR AND MRS JACK R. DICK COLLECTION OF ENGLISH SPORTING AND CONVERSATION PAINTINGS



Arthur Devis, *A Family of Anglers: The Swaine Family of Laverington Hall*, signed and dated 1749, 24½ by 39½ inches

Catalogue £2.50 (\$7)

There will be a series of four sales. Subscription price for the four catalogues, all lots illustrated, some in colour £7 (\$20) including postage

Sotheby's

Wednesday, 31st October, at 9.30 pm



James Pollard, *Trafalgar Square*, signed and dated 1836, 21 by 31 inches



John Frederick Herring, Sr., *Coach Horses awaiting the Change on the Great North Road*, signed and dated 1838, 48 by 73 inches

Sotheby's

Monday, 12th November, at 11 am

HIGHLY IMPORTANT FIREARMS

from the collection of the late William Goodwin Renwick of Arizona, U.S.A. (European arms, Part V)
including longarms, rifles, carbines, pairs of duelling pistols, pocket pistols, cased sets, and detached locks, of
English, Italian, German, French and Spanish nationality dating from the 16th to 19th century



A pair of Italian (Brescian) snaphaunce pistols, stocked entirely in steel, *attributed to Stefano Scioli, c. 1700, length 21 inches*

Sotheby's

Friday, 26th October, at 11 am

IMPORTANT GOTHIC AND LATER
TAPESTRIES, AUBUSSON CARPETS,
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OF ART AND CLOCKS,
GOTHIC WOODCARVINGS,
FRENCH AND OTHER
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A South German bust of the Virgin, c. 1510, 15 inches high



An Eastern French Group of St. Martin and the Beggar,
early 16th century, 38 inches high



A South German polychrome wood Figure of a
female Pilgrim Saint, c. 1510, 41½ inches high

Sotheby's

Thursday, 25th October, at 11 am

HIGHLY IMPORTANT ENGLISH AND FOREIGN SILVER

including property sold by order of His Grace the Duke of Hamilton and Brandon, and the property of Edmund Brudenell, 1st Earl of Sandwich, Sir Hardman Earle, Bt., the Rt. Hon. Lord Hollenden, Mrs. D. Gavronsky, the Hon. Miss S. H. Liddell, H. B. McCance, 1st Baronet, C.B.E., H. Lawrence Phillips, Esq., Trinity Church, Upper Dicker (sold by order of the Vicar and Churchwardens) and other owners



A pair of Dutch standing salts, by Thomas Bogaert, Utrecht, 1624,
7¼ inches high



A pair of Dutch tazze emblematic of Summer and Winter, by
Adam van Vianen of Utrecht, signed A.D. Viana. Fe. 1627, 6¾ inches high



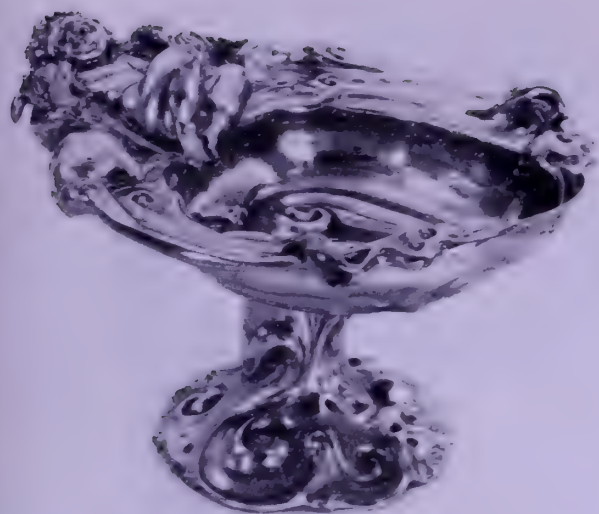
A German silver-gilt standing cup and cover, by Veit Moringner,
Nuremberg, c. 1560, 14 inches high



The Petzolt Cup: A German silver-gilt standing cup and cover,
Hans Petzolt, Nuremberg, c. 1625, 18½ inches high.
Formerly in the William Beckford Collection, Fonthill

Sotheby's

Thursday, 25th October, at 11 am



A Dutch tazza, by Adam van Vianen, Utrecht, 1628, 4½ inches high



An Elizabeth I silver-gilt tankard, maker's mark I.B. (≠ John Brode), 1592, 8½ inches high



George II cup and cover, by Charles Hatfield, 1736, 12½ inches high



A German silver-gilt standing cup and cover by Kornellius Erb, Augsburg, c. 1600, 16½ inches high

Sotheby's

Tuesday, 13th November, at 11 am

A HIGHLY IMPORTANT COLLECTION OF ENGLISH PORCELAIN

the property of the late Mr and Mrs James McG. Stewart



An early Bow teapot and cover, painter's numeral 5 in red, 5 inches



The celebrated Worcester 'Wigornia' sauceboat, 2½ inches



A Chelsea boar's head tureen, cover and stand, red anchor mark, 22 inches



A Chelsea billing doves tureen and cover, red anchor marks and numerals 12, 17½ inches

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Wednesday, 28th November

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In the Temple, signed and dated '71, on panel, 35 $\frac{3}{8}$ by 20 $\frac{1}{2}$ inches,
opus number LXXXIX



A Coign of Vantage, signed and inscribed with opus number CCCXXXII
on panel, 25 $\frac{3}{8}$ by 17 $\frac{1}{2}$ inches. Painted in 1895

Sotheby's Belgravia

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Tuesday, 20th November, at 11 am

FINE VICTORIAN PAINTINGS, DRAWINGS AND WATERCOLOURS

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every lot illustrated (20 in colour)



John Melhuish Strudwick, *'Thy music faintly falling, dies away thy dear eyes dream that love will for aye'*, signed and dated 1893, 29½ by 15 inches

William Cave Thomas, *Petrarch's first sight of Laura*, signed with monogram, on panel, 36 by 32½ inches

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Weight: 34 ozs. Height: 8 1/8 inches*

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Weight: 178 ozs. Length: 21 inches

Set of three George II silver-gilt tea caddies by Paul De Lamerie, circa 1735.

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The arms are those of George, 1st Earl of Spencer.

George II silver cake basket by Peter Archambo, 1738.

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ETHNOGRAPHIC AND PRE-COLUMBIAN ART

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An Ecuadorian gold mask and ear-rings. *Isla La Tolita, Coastal Region, Jama-Coaque, c. 500 B.C. - 500 A.D.* mask: 7 inches high



A Benin bronze Altar of the Hand. *Nigeria, probably 2nd half of the 18th century, 10 1/4 inches diameter*



An Ekoi Janiform head of wood, covered with skin. *Cameroons, 15 inches high*



A Salish wooden spindle whorl. *Pacific Northwest Coast, 8 3/8 inches diameter*

Illustrated catalogue \$4 (by mail \$5). Catalogues also available from Sotheby Parke Bernet, Los Angeles, Sotheby Parke Bernet, Houston, Sotheby Parke Bernet, London, 34-35 New Bond Street, London W1A 2AA and from representatives in Amsterdam, Buenos Aires, Edinburgh, Florence, Johannesburg, Munich, Paris, Zurich, Melbourne and Anchorage

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SIXTEENTH TO TWENTIETH CENTURY PAINTINGS, DRAWINGS AND SCULPTURE, ORIENTAL AND OTHER WORKS OF ART

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All works donated to be sold for the benefit of The Rudolf Wittkower Fellowship Fund Department of Art History and Archaeology, Columbia University.



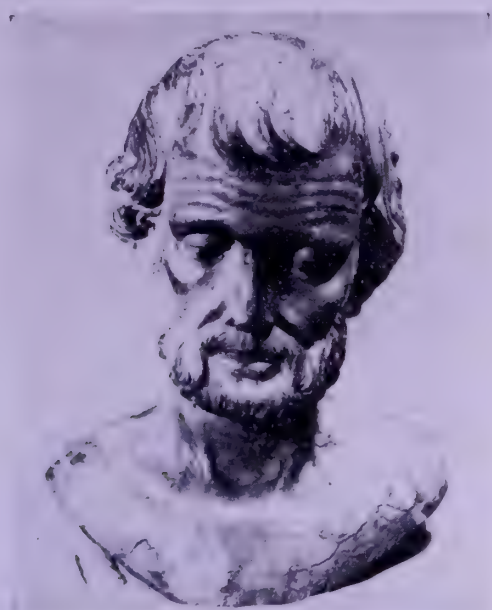
Adriaen van Ostade, *Rustic Interior*, ink and bistre wash, 7 by 10½ inches

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Tuesday, 4th December, at 8 pm



A South German *Head of a Bearded Saint*, c. 1480,
wood, 16 inches high

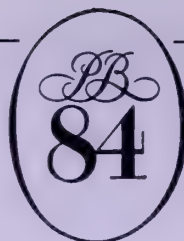


Abraham Walkowitz, *Isadora Duncan dancing*,
signed, pen and ink, 13 $\frac{7}{8}$ by 8 $\frac{3}{8}$ inches



Pastoral Landscape, oil on canvas, 45 by 67 $\frac{1}{2}$ inches

Illustrated catalogue \$2 (by mail \$3). Catalogues also available from Sotheby Parke Bernet, Los Angeles, Sotheby Parke Bernet, Houston, Sotheby Parke Bernet, London, 34-35 New Bond Street, London W1A 2AA and from representatives in Amsterdam, Buenos Aires, Edinburgh, Florence, Johannesburg, Munich, Paris, Zurich, Melbourne and Anchorage



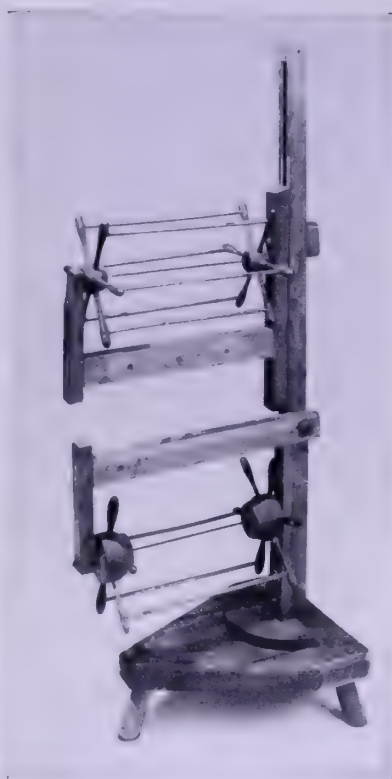
Wednesday, 17th October, at 10 am

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VIEW AT LEAST TWO DAYS PRIOR ALL CATALOGUES POST FREE

Monday, 2nd October and following day
Printed Books

Tuesday, 2nd October, at 10.30 am and 2.30 pm
Chinese Transitional and Qing Porcelain

Tuesday, 2nd October, at 10.30 am
English Pottery and Porcelain

Tuesday, 2nd October, at Belgravia
Victorian Paintings, Drawings and Watercolours

Tuesday, 3rd October, at 10.30 am
Wine and Rare Wines, Spirits, Vintage Port, Antique Workscraws and other Collectors' Items

Tuesday, 3rd October
Eighteenth and Nineteenth Century English and Continental Paintings

Thursday, 4th October, at 10.30 am
Important Jewels

Thursday, 4th October
English and Foreign Silver and Plate

Thursday, 4th October, at Belgravia
Ceramics

Friday, 5th October
English Furniture, Textiles, Slip Models, Rugs and Carpets

Monday, 8th October
Modern and Antique Firearms and Edged Weapons

Monday, 8th October and following day
Valuable Printed Books, Autograph Letters and Historical Documents

Monday, 8th October, at 2.30 pm
Russian and Greek Icons

Tuesday, 9th October
Collection of Important Meissen Porcelain

Tuesday, 10th October
Old Master Paintings

Wednesday, 10th October, at Belgravia
English and Continental Furniture, Bronzes and Works of Art, 1830-1930

Thursday, 11th October
Good Musical Instruments

Thursday, 11th October, at Belgravia
English and Foreign Silver and Plated Wares, Objects of Vertu, Miniatures and Walking Sticks

Thursday, 11th October and following day, at 1 pm
at 115 Chancery Lane, London WC2A 1PX (Hodgson's Rooms)
Printed Books

Friday, 12th October
Continental Furniture, Works of Art, Rugs and Carpets

Monday, 15th October and following day
Good Printed Books

Monday, 15th October, at 11.30 am and 2.30 pm
Early Barometers, Fine Clocks, Scientific Instruments and Watches

Monday, 15th October and following day
South-East Asian and Chinese Ceramics and Works of Art

Tuesday, 16th October
A Good Collection of Netsuke and Inro

Tuesday, 16th October, at Belgravia
Victorian Paintings, Drawings and Watercolours

Wednesday, 17th October, at 10.30 am
Eighteenth, Nineteenth and Twentieth Century English and Continental Paintings

Wednesday, 17th October
Japanese Porcelain and Pottery

Thursday, 18th October
Fine English and Foreign Silver and Plate

Thursday, 18th October, at 11 am and 2.30 pm and following day, at 11 am
at Belgravia
Oriental Ceramics, Furniture and Works of Art

Friday, 19th October
English Furniture, Works of Art, Rugs and Carpets

Monday, 22nd October and following day
Children's Books and Juvenilia

Monday, 22nd October
Fine English Glass

Monday, 22nd October, at 2.30 pm
Antiquities

Tuesday, 23rd October
Lowestoft and other English Porcelain

Wednesday, 24th October, at 10.30 am
Fine Wines Lying Overseas

Wednesday, 24th October, at 11 am and 2.30 pm
Old Master Paintings

Wednesday, 24th October, at Belgravia
English and Continental Furniture, Clocks, Bronzes and Works of Art, 1830-1930

Thursday, 25th October
Highly Important English and Foreign Silver

Thursday, 25th October
The Arthur Mitchell Collection of Drypoints by Sir William Russell Flint, R.A., R.E., P.P.R.W.S.

Thursday, 25th October and following day, at 1 pm
at 115 Chancery Lane, London WC2A 1PX (Hodgson's Rooms)
Printed Books

Friday, 26th October
Important Gothic and Later Tapestries, Aubusson Carpets, Ormolu-mounted Works of Art and Clocks, Gothic Woodcarvings and French and other Continental Furniture

Monday, 29th October and following day
Atlases, Maps, Travel and Autograph Letters

Tuesday, 30th October
English Pottery

Tuesday, 30th October, at Belgravia
Victorian Paintings, Drawings and Watercolours

Wednesday, 31st October
Impressionist and Modern Paintings and Drawings

Wednesday, 31st October, at 9.30 pm
The Mr. and Mrs. Jack R. Dick Collection of English Sporting and Conversation Paintings

Thursday, 1st November, at 10.30 am
The T. E. Donne Collection of New Zealand Watercolours, Drawings, etc.

Thursday, 1st November, at 10.30 am
Fine Jewels

Thursday, 1st November
English and Foreign Silver and Plate

Thursday, 1st November, at Belgravia
Studio Ceramics

Thursday, 1st November, at 2.30 pm
Eighteenth, Nineteenth and Twentieth Century Drawings and Watercolours

Friday, 2nd November
Good English Oak Furniture

Monday, 5th November and following day
Printed Books

Monday, 5th November, at 11 am and 2.30 pm
Chinese Snuff bottles

Monday, 5th November
Russian and Greek Icons, and Russian Works of Art

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Caroline Silver

Pair of Charles II Salvers on foot.

Date: London 1670.

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Diameter $10\frac{7}{8}$ ins; weight: 44.40 ozs.

Engraved with the Arms of Walrond quartering Mompesson.

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A Sheraton period sofa table veneered in rosewood and crossbanded in satinwood, the base with low curved stretcher surmounted by a bar. English circa 1795.
Height 28" (71 cm) Width 35" (89 cm), 59" (150 cm) extended, Depth 24" (61 cm)

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Urgent Need for a Textile Conservation Institute

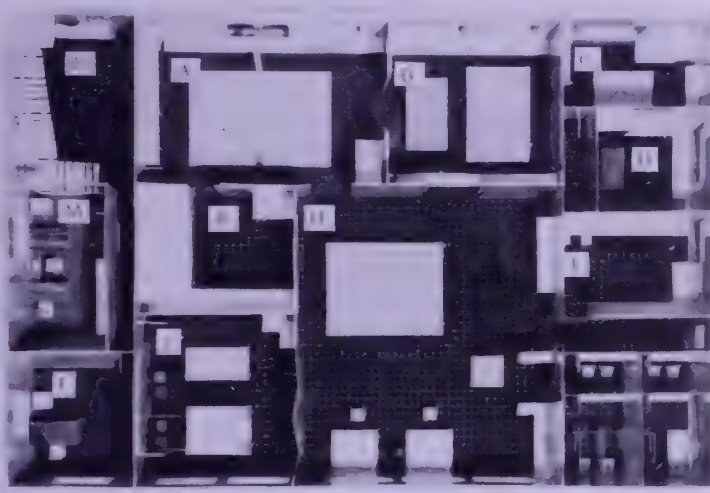
Two hundred years ago, after a visit to Ham House, Horace Walpole lamented on the state of the old furniture 'so magnificently ancient, dreary and decayed that at every step one's spirit is chilled'. Today he might view with some optimism the present readiness of those in charge of private collections, museums and historic houses for the needs of care and conservation.

This month sees the inauguration of a two-year course at the Courtauld Institute in London for Textile Conservation. The course was welcomed with enthusiasm and there was no lack of candidates, from whom four fortunate students have been enrolled. They will study the complete history and practical scientific details of textile technology and their work will involve many visits to outside collections. Amongst their lecturers will be Mrs. Helen Finch and this course is a first step in the realisation of her dream of establishing a National Institute of Textile Conservation in Great Britain. Mrs. Finch is Danish by birth and a weaver by trade. She has made a special study of the allied crafts of repairing and restoring antique fabrics and at her own home in Ealing, London has set up a centre where she practises her skill. She has earned an international reputation and many students have worked and learned under her direction in the friendly and busy atmosphere of her studio. There has been constant exchange of ideas with foreign experts to mutual advantage and helpful encouragement from American museums such as the Metropolitan, the Huntington Textile Institute, Los Angeles and Winterthur. The work is enormously varied and ranges from ancient Inca tunics to the apparel of famous Victorian jockeys, each successive generation contributing new treasures. More recently Mrs. Finch has restored some of its former glory the Firebird Costume designed by Mikhailovsky (now owned by the London Museum) and an important set of tapestry covers belonging to Irish furniture from Castletown which has been given to the Irish Georgian Society by the Butler Foundation of St. Paul, Minnesota.

The project of a National Institute of Textile Conservation is Mrs. Finch's own brainchild, fostered by many interested and generous parties. There is now an urgent need to provide adequate facilities in a non-profit-making national centre for training textile conservators. The desirability of a recognised certificate of training is recognised, as is the availability of short courses for people already working in the field who need advice, experience and specific knowledge. The centre would be a reservoir of skill and techniques already acquired by experts who are very valuable and irreplaceable on their retirement or death. It would involve an expansion of programmes already initiated by a few named laboratories and studios, combining old methods learned from recipes of the past and modern scientific know-how with the use of chemical detergents and materials. Various schemes for housing such an institute involve an actual model for an ideal centre (No. 1) or the suggestion it should find a home in Kensington Palace or Hampton Court where valuable collections are already *in situ*.

Key to plan of proposed textile centre:

- A } Washing rooms
- B }
- C Drycleaning
- D Laboratory
- E Storeroom and equipment
- [F] Passage
- [G] Cloakrooms
- H General workroom – tapestries, costume, embroidery
- J Hot table for curtains, banners, etc.
- K Fireproof storeroom
- L Principal's room
- M General offices
- N Entrance



Costume exhibitions are an especially popular draw to the public and a valuable asset to the serious student. One has only to think of the modern costume hall at the Victoria and Albert Museum with its clever subdued lighting (light is the greatest enemy to old fabrics) and well-informed accompaniment of print and photographs in context. Or the novelty of the moving theatre of costume staged at Brooklyn Museum, New York, where the costume of successive periods between 1800 and 1970 is paraded on life-size plastic figures, like a mannequin show from the past.

Not all stately homes have had the benefit of an inspired restorer such as Lady Meade-Fetherstonhaugh of Uppark, Sussex. Sometimes enthusiasm and eagerness to clean and restore have actually done harm in well-meaning ignorance of the correct procedures. Provincial museums have often had to count on the devoted help of voluntary outside helpers in the very formidable task of caring for their heritage from the past. At Knole in Kent (repository of some of the most famous early English furniture) a textile workroom is being set up under the supervision of one of Mrs. Finch's associates and staffed by Kentish members of the Embroiderer's Guild and Women's Institute. This is regarded as a pilot scheme, and the National Trust foresee similar aid for other fine properties in their care which are added to each succeeding year. Preliminary agreement has been reached with the National Trust that they should co-operate in the campaign to set up a national centre for conservation rather than an independent one.

The cost of establishing and maintaining such a centre, similar to that established at Abegg-Stiftung, near Bern (see *The Connoisseur*, May 1971, pp.1-12), would be high. Tentatively a figure of £150,000 is estimated and Lord Eccles has recommended a feasibility study with the object of running the centre as a charitable company. But however high the cost, all those interested in the project would agree that the loss will be even greater if the matter is not dealt with urgently and generously.



A Specimen Marble Table

Christopher Gilbert

Marble table tops or 'slabs' as they were almost invariably called have always been regarded as expensive status symbols. John Lampton who compiled an inventory of Lumley Castle in 1590 was so impressed by ten marble tables in the collection that he included a careful sketch of each.¹ These examples have not survived but the splendid perspective marble table from Melton Hall, now the property of Birming-

Specimen marble table top purchased in Rome in 1831 together with a key diagram and catalogues of the stones, diam 36 in. Photograph by courtesy of Ayer & Co. (Antiques) Ltd.

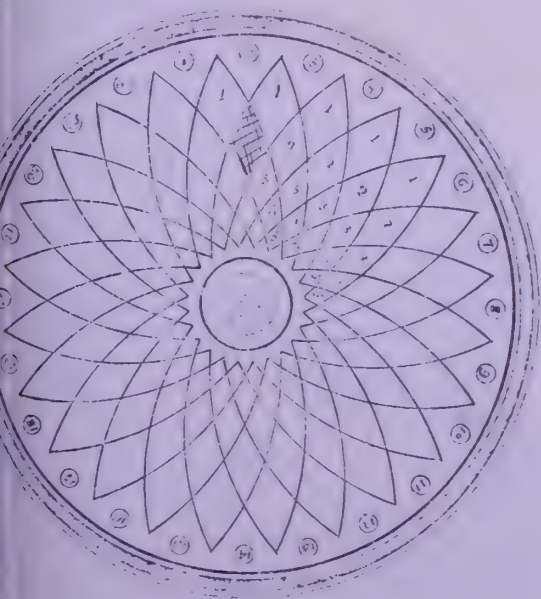
ham Corporation² and others still at Hatfield House reveal the Elizabethan taste for luxurious Italian slabs inset with geometric designs. As Ralph Edwards aptly remarked 'the quality of marble table tops was a subject that greatly interested *virtuosi* in the early Georgian period and no expense was considered too great to procure rare specimens from Italian palaces'. Massive slabs of *verde antico*, Breccia, porphyry and

... were admirably suited to magnificent Palladian
... During the reign of George II scagliola, a
... position simulating ornamental stones was freely
... as a substitute, but many English patrons con-
... ed to buy marble table tops whilst on the Grand
... r. In 1769–71 during his travels in Italy William
... stable purchased for twenty pounds two large
... s, one of flowered alabaster the other superbly
... d with a colourful pattern of hexagons, which
... e duly installed, supported on gilt frames supplied
... Chippendale, in the drawing-room at Burton
... stable.⁵

In his *Cabinet Dictionary* (1803) Thomas Sheraton
... rved 'The colours and names by which marbles
... distinguished are many' and proceeded to describe
... characteristic colour and markings of eleven types.⁶

The multiplicity of varieties presents art-historians
... vexing problems of identification; one of the few
... cations in English which usefully describes some
... e commoner sorts is Sir Francis Watson's *Wallace
... ection Catalogue of Furniture*, but verbal definitions,
... ever exact, are of limited value to the scholar or
... er engaged in cataloguing marble-topped furniture.
... arefully matched colour illustration which accur-
... y represents the subtle gradations of hue, mottling
... surface structure of named examples would prove
... valuable asset. Fortunately, a handsome specimen
... ble table top made in Rome in 1831 has recently
... e to light together with its original key and I am
... h indebted to Adrian Frazer of Ayer & Co.
... (Antiques) Ltd. who handled the item, for drawing my
... tion to this remarkable table, providing an
... arate colour print of the top and a copy of the
... mentation.

C. Loudon, writing in 1833⁷ alluded to 'the price
... marble being now greatly reduced, in consequence
... the application of steam machinery to its sawing and
... shing', he was referring chiefly to 'the tops of
... h-hand stands and other articles of bedroom
... iture', specimen marble tops of the quality
... oduced here (see colour) were still luxurious
... sessions although the technical improvements
... ch Loudon mentions may have lowered their cost.



1. Numbered design
for identifying the
various marbles listed
in the schedule, the
cross-hatched
segment represents
the lapis lazuli inset.
Illustration by courtesy
of Ayer & Co.
(Antiques) Ltd.

2. Dejune Table,
mahogany and
ormolu with an
Italian marble mosaic
top, 1831.
Photograph by
courtesy of Ayer & Co.
(Antiques) Ltd.

The vigorously carved support enriched with
ormolu mounts conforms to a standard Empire design
and was doubtless ordered independently. In 1820
Stephen Tempest of Broughton Hall, near Skipton,
Yorkshire commissioned Gillows to supply a frame
for a 'perspective marble table top he had acquired'.⁸
It was invoiced as 'a handsome pillar & claw for your
circular marble slab, richly carved in Rosewood £47'.
The high price reflects the prestige attached to these
Italian mosaics, this resplendent example still remains
at Broughton to fascinate the eye.

George Smith illustrated tables of this form in both
his pattern books, calling them 'Dejune tables' – a
term that has fallen into disuse. In the earlier volume
Designs for Household Furniture (1808) he commented
'These tables, adapted for a breakfast set of superb
china, are used for Ladies Boudoirs or Morning
Breakfast Rooms, and therefore partake the richest
decoration'.⁹ The two models he features on plates
81 and 82 were intended to 'be wholly made to
imitate *or molu*, the top and plinth being of scagliola,
to imitate red porphyry'. In his second volume *The
Cabinet-Maker's and Upholster's Guide* issued in 1826
Smith illustrated another dejune table on plate 26
raised on a parcel gilt mahogany pillar and the
accompanying text suggests that the fashion for mosaic
tops had arisen since his first publication¹⁰ – 'the design
forms an ornamental table, either for the boudoir or
drawing-room: the tops of such tables are commonly
of the finest Parian marble; sometimes they are
composed of a mixture of scarce and valuable stones
inlaid and cemented together, and in this case are
termed tessellated. Where such table tops are known to
be genuine, they are almost invaluable; but the craft
and artifice of dealers in this article too frequently
imposes on our faith by substitution'. The author's
closing remarks imply that the provision of a key, such
as the one printed here, was perhaps intended to serve
as a certificate of authenticity as well as a source of
intellectual recreation.

Peter and Michael Angelo Nicholson's *Practical
Cabinet-Maker*, also published in 1826, confirms the
fashionable taste for coloured marble inlays stating¹¹



'the tops of tables are often beautifully ornamented with Mosaic work'. Eye-catching dejune tables were obviously a striking feature of many glamorous Regency rooms although today they are often considered more appropriate for entrance halls than a lady's chamber.

Since the importance of the table featured in this article derives from its full documentation care has been taken to present all the relevant information in a convenient format so that the colour-plate, diagram and key can be easily correlated. The manuscript consists of nine sheets inscribed in a neat Italian hand. The title page which describes the general countenance and identifies the vendor of the mosaic slab is translated as follows:

Description

A circular dining table of white statuary marble, inlaid with choice pietra-dura and ancient and modern marbles in a new geometric shape made of a star with twenty-four rays. In order to assist the recognition and study of the stones, their description and provenance is added.

This table

You bought on the 8th day of March 1831

From the very illustrious Signor Erskine

In the establishment

of Councillor Giacomo Raffaelli

Via del Babuino No. 92 - near the Albert Theatre

In Rome.

The second page, which records the dimensions, specifies the foundation marbles and offers directions for using the explanatory diagram, is also given here in translation.

The Diameter

It is 4 Roman architectural hand-breadths 1 Onyx

3 English feet

The outside band enclosing the table is of verde-antico

The tondo in the centre is

Siberian Malachite

Surrounded by a circle of reddish serpentine

All the lines, circles and rays are of

Antique black marble

In order

To recognise the stones named and described in the following Catalogue, examine the attached plan which gives a convenient explanation of them,

The stones marked with an asterisk are the pietra-dura.

The Key (No. 1) on page three of the manuscript may initially appear difficult to follow, but is in fact relatively simple. The roughly cross-hatched segment on the plan corresponds to the vivid blue piece of lapis lazuli from Persia - this point ensures correct orientation of the pattern. Each small stud or 'tondo' around the perimeter is numbered and relates to the gently curving row or 'raggio' of marble elements leading from it towards the centre. The notation progresses in a clockwise direction and the index is divided into twenty-four sub-sections for easy reference.

The schedule has not been translated into English since there seemed little point in meddling with the contemporary Italian terminology for almost hundred and fifty specimens of marble. As stated in the preliminary notes the *pietra-dura* stones are listed with an asterisk; this material, as the name implies, consists of very hard crystalline igneous rocks such as agate, jasper, lapis lazuli, quartz, feldspar and porphyry.

1 Tondo

*Agata Chiara trasparente di

1 Raggio

1 Serpentina verde epavonazza dell'

*2 Lapis lazuli di

3-Alabastro fiorito Giallo

4 Alabastro verde trasparente

5 Marmo Tigrato di

2 Tondo

*Agata nera di

2 Raggio

1 Alabastro Cotognino Venato

2 Breccia Pavonazza di

3 Lumachella Rossa ad occhio di Pavone

*4 Lava Verde brecciata dell'

5 Diaspro Giallo di

3 Tondo

*Diaspro ossia Ciottolo di

3 Raggio

1 Marmo Rosso conchite di

2 Alabastro Rosato e Cotognino

*3 Granito Orbicolare ossia Napoleonite di

4 Pacsina Ruiniforme di

5 Breccia Pavonazza di

4 Tondo

*Agata Bianca e Nera

4 Raggio

1 Cipollino Verde dell'

2 Breccia Traccagnina Nera e Gialla

3 Alabastro a Nuvole

4 Alabastro a Rose Venato

5 Lava Cileste del Vesuvio di

5 Tondo

*Diaspro Giallo e Rosso di

5 Raggio

1 Ophite Verde ossia Serpentina di

2 Breccia Corallina di

3 Giallo e Nero di

*4 Granito Rosso della

5 Pacsina Gialla di

6 Tondo

* Agata Bianca e Rossa di

6 Raggio

1 Breccia di

2 Pacsina Erborizzata dell' Arno in

3 Breccia Rossa pavonazza

4 Breccia Bariolcc di

*5 Basalte Verde di

7 Tondo

*Agata Sardonica

7 Raggio

1 Breccia Rossa di

2 Cipollino Nero di

3 Broccatellone Brecciato di

4 Alabastro lineato di

5 Pudinga Arenaria di

8 Tondo

* Agata Sardonica Occhiuta

8 Raggio

1 Diaspro Brecciato di

*2 Feld-Spato Opaline bleu di

3 Alabastro a Rose

4 Breccia Rossa e Canario di

German

E

Per

Orient

Orient

Cori

German

Orient

Fri

An

E

Sic

Egi

Frank

Orient

Cor

Fire

Tosc

Orient

Eubo

An

Orient

Orient

Nap

Taorm

Eg

C

Portoven

Teba

Nap

Obers

Serava

Fire

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Marsi

CC

Orient

Gregn

C

Tort

A

Re

Orient

Sic

Labra

Orient

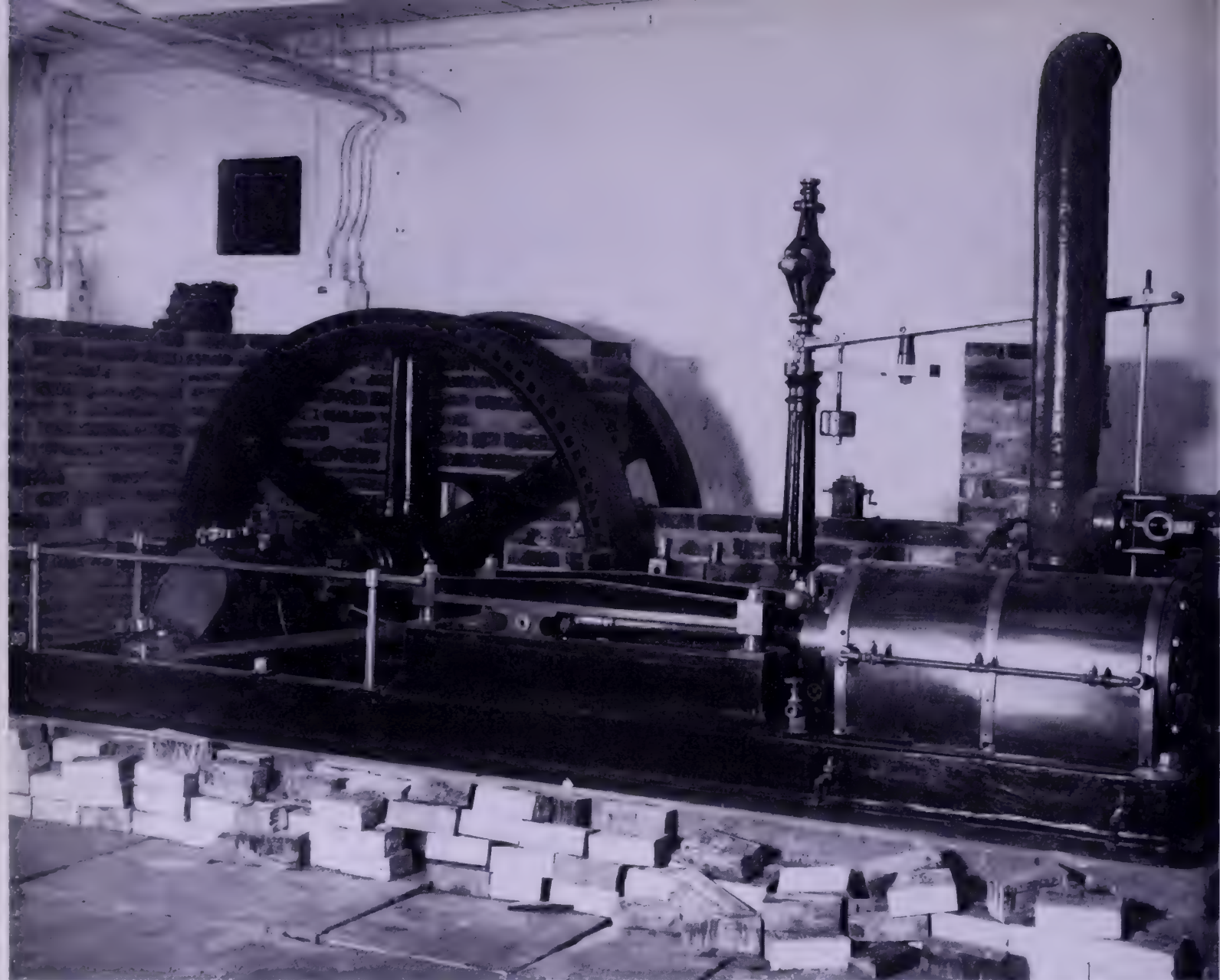
Ver

osso brecciato di	Lidia
ondo	
ta Cristallina con macchie rose di	Sicilia
aggio	
umachella Grigia di	Vicenza
reccia Semesanto Carnino di	Dalmazia
reccia Pavonazza di	Frigia
armo magnesiaco color Topazio della	Cina
gata Erborizzata di	Mocha
ondo	
alcedonio Sardonico di	Agra
aggio	
reccia Corallina	Antica
erpentina Verde Brecciata di	Corsica
iaspro listato di Arcangelo in	Siberia
ipollino mandolato Carollino dell'	Eubea
stroide Coralloide di Colli	Euganei
ondo	
de Plasmato di	Corsica
aggio	
uarzo Ametisto	Orientale
umachella Castracani di	Agra
ipollino Verde mandolato di	Caria
armo Carnaggione con Calce Saccaroide di	Sassoferato
alabastro trasparente Sardonico Listato	Orientale
ondo	
ta Bianco e Nera Occhiata	Orientale
aggio	
ipollino Rosso di	Eubea
erpentina Verde e Rossa di	Sardegnae
alabastro Rosso a pecorella	Orientale
orrido Bianco e Rosso di	Egitto
armo Broccatello di	Catalogna
ondo	
ta Corniola della	Cina
aggio	
reccia Vario colorata di	Seravezza
umachella Opalizzante ossia del Fuoco di	Carintia
ipollino detto Marino di	Caristo
alabastro Cotognino Cristallino di	Orle
iaspro Rosso e bianco di	Sicilia
ondo	
ta Sardonica farciata	Orientale
aggio	
reccia Traccagnina Giallo cupa	Antica
alabastro Rosso farciato	Orientale
ipollino Rosso mandolato di	Caria
alabastro Sardonico listato di	Montanto
alabastro a Pecorella Erborizzato	Orientale
ondo	
ta Chiara a Onice	Orientale
aggio	
reccia Corallina Ranciata	Antica
armo Fior diperrico di	Epiro
ietra Alberese di	Firenze
ava Rossa tigrata di	Taormina
gata Diasprata del	Tirola
ondo	
ata Occhiuta Grigia di	Germania
aggio	
reccia Bianca e Nera	Antica
reccia Rossa di	Tivoli
reccia Verde e Gialla di	Egitto
armo Topografico di	Taormina
iaspro Reticolato di	Sicilia
ondo	
spro Giallo Agatizzato di	Sicilia
aggio	
ranitello Bianco Verde e Nero	Egizio
ortasanta Brecciato di	Tasso
alabastro a Onice Cotognino	Orientale
alabastro Rosso Fiorito	Orientale
reccia Dorata	Antica
ondo	
ata Nera	Orientale

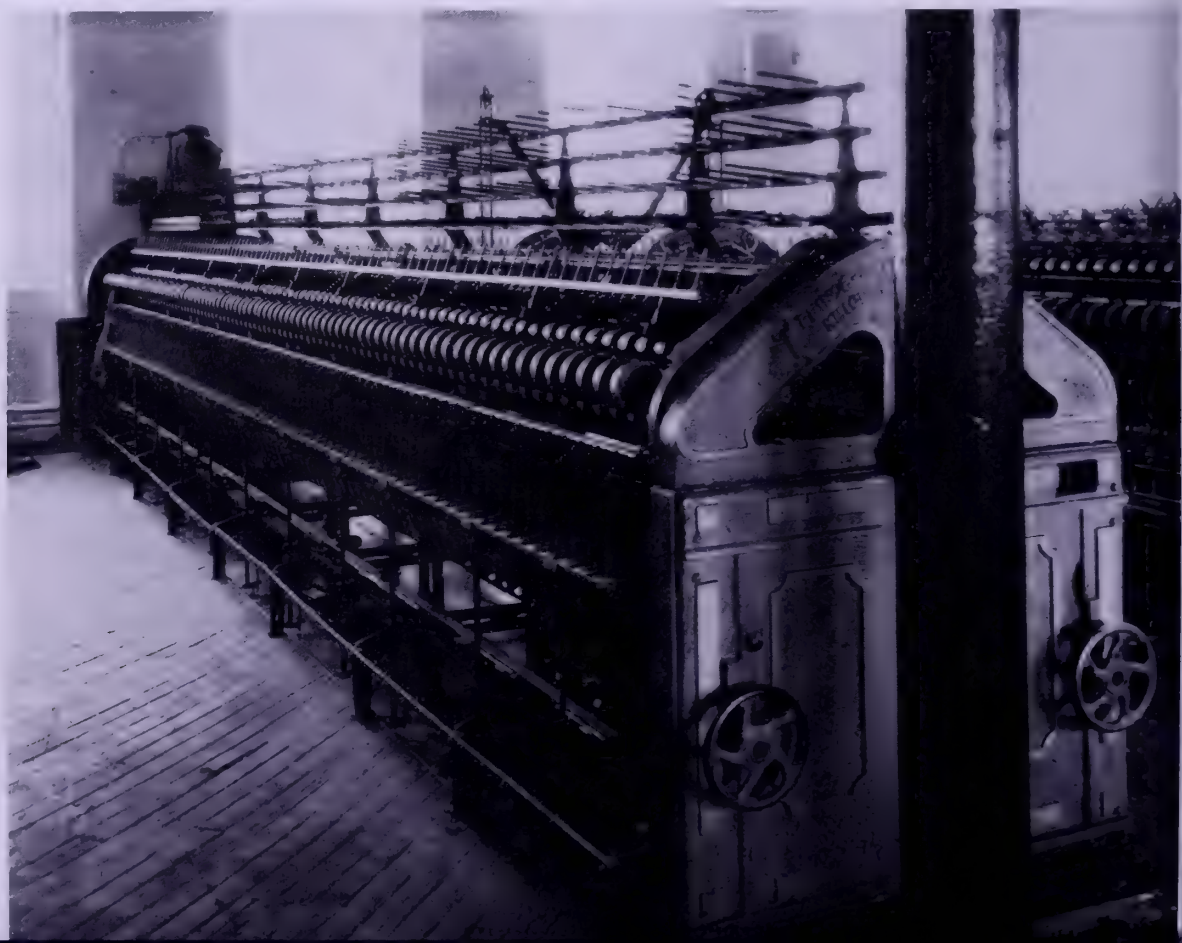
18 Raggio	
1 Giallo mandolato di	Verona
2 Africano fuocato di	Scio
3 Breccia Arlecchina ranciata e nera	Antica
*4 Legno petrificato	Orientale
5 Diaspro Rosso e Giallo di	Sicilia
19 Tondo	
Corniola della	Cina
19 Raggio	
1 Bianco e Nero del	Proconesso
*2 Porfido bianco e Nero dell'	Egitto
3 Alabastro Giallo e Rosso fiorito di	Civitavecchia
4 Astroide ossia Stellana	Orientale
5 Africano Rosato di	Scio
20 Tondo	
*Agata Calcedonia Lineata di	Sardegna
20 Raggio	
1 Breccia di Sette Care	Antica
2 Africano Verde di	Scio
3 Alabastro Lineato	Orientale
4 Alabastro a Rosa	Orientale
5 Giallo Antico di	Numidia
21 Tondo	
Agata Grigia di	Germania
21 Raggio	
1 Portasanta Rossa di	Tasso
2 Marmo fior di Pomice di	Epiro
3 Breccia detta della Villa Adriana	Antica
4 Alabastro Cotognino Ranciata	Orientale
*5 Corniola Venata della	Cina
22 Tondo	
Agata Cotognina del	Tivoli
22 Raggio	
1 Alabastro Cotognino e bianco	Orientale
2 Cipollino Verde fosco di	Caria
*3 Pudinga di	Scozia
*4 Diaspro listato di	Trescorre
5 Carnaggione nitida di	Sassoferato
23 Tondo	
Agata Rossa degli	Appennini
23 Raggio	
*1 Ophite bianca e Nera di	Egitto
2 Alabastro Rosso di	Terni
3 Alabastro a Rosa tartarucato	Orientale
4 Breccia Traccagnina di	Damasco
5 Alabastro Corniolino	Orientale
24 Tondo	
Agata Giada Verde della	Cina
24 Raggio	
1 Alabastro Rosso a Pecorella	Orientale
2 Africano Fosco di	Scio
3 Scenesanto	Orientale
*4 Diaspro Sanguigno ossia Elitropio dell'	Indie
5 Rosso Antico di	Egitto

NOTES

1. L. Cust, 'The Lumley Inventories' *Walpole Soc.*, Vol. 6 (1918) pp. 15-20.
2. S. Wolsey & R. Luff, *The Age of the Joiner*, 1968, pls. 79 and 80.
3. *ibid.*, pls. 82 and 83.
4. R. Edwards, *Dictionary of English Furniture*, Vol. 2, p. 297.
5. *William Constable as Patron* (Exhib. Cat.) Ferens A. G., Hull, 1970, p. 8.
6. Vol. 2, p. 263.
7. *Encyclopaedia of Cottage Farmhouse and Villa Architecture and Furniture*, p. 1086.
8. *Furniture from Broughton Hall* (Exhib. Cat.) Temple Newsam, Leeds, 1971, (21).
9. p. 16.
10. p. 197.
11. Reprint with introduction C. Gilbert, 1973, p. 9.



1. Mill engine –
single cylinder
horizontal steam
engine –
manufactured by
Carr Foster, Bingley,
late nineteenth
century.



2. Spindle Parawind
Ring Spinning Frame
manufactured by
Prince, Smith &
Stell, 1929.

A Recent Museum Development for 'Worstedopolis'

John M.A. Thompson

The Bradford Industrial Museum is to be officially opened next spring. However, it will be open at weekends between August 25 and October 14 this year to give the public an idea of the scope of the work and the progress which has been made during the two years and a half of development. A retrospective exhibition of the industrial paintings of Edna Lumb will be held at the same time.

The idea of establishing a technological museum for Bradford to illustrate the growth and development of the wool textile industry was first made by Lord Masham, formerly Samuel Cunliffe-Lister, in 1898 when he provided the financial means for the city to build the Cartwright Memorial Hall on the site of his former residence in Lister Park. The building would commemorate the important technical inventions of Dr. Edmund Cartwright, made between 1785 and 1789 – the power loom and the woolcombing machine. These pioneering inventions had helped to provide the means for the mechanisation and subsequent spectacular success of the cotton and woollen industries of Lancashire and the West Riding of Yorkshire, and specifically Cunliffe-Lister's own Manningham Mills which had become the largest woolcombing operation in the world. The museum would consist largely of working models to illustrate the progress of the

industry from a hand-worked craft to the highly sophisticated mechanised industry.

His ideas were modified by civic counsels. The technological museum was deferred and instead the hall was designed to provide a much-needed art gallery and general local history museum, with a banqueting hall, servery and wine cellar completing the accoutrements of a stately home for the dignitaries of the city. The architect J. W. Simpson, whose previous experience had included the design of the Glasgow Art Gallery and Museum, won the competition adjudicated by Alfred Waterhouse, the architect whose sympathy for Bradford had been expressed some years earlier in using Bradford stone for the building of the Manchester Town Hall. Simpson's building of 1904, described by Sir Nikolaus Pevsner as 'effusive Neo-Baroque' complete with symbolic female figures of 'Spinning' and 'Commerce' on the



Cartwright
Memorial Hall.

4. HENRY FEHR.
Dr. Edmund
Cartwright.



5. Water-wheel from
Gouthwaite Ghyll.



exterior, together with the white marble statue of Dr. Edmund Cartwright by Henry Fehr, alone celebrates the achievements of the inventor and the manufacturer. Lister would have been intrigued to know that the Bradford Industrial Museum established in the 1970s was set up just in time to save from destruction the last example of the worsted woolcombing machines of the type used by the benefactor.

There can be few places better suited for the establishment of an industrial museum than Bradford. The essential character of the city, both architectural and economically, was shaped by the rapid growth of the worsted industry during the eighteenth and nineteenth centuries. The development of worsted, opposed to woollen cloth was one of the major elements in Bradford's rise to prosperity in the nineteenth century. At the end of the seventeenth century, there was considerable poverty and hardship in the town, due to the decline of the woollen trade. By the mid-eighteenth century, Bradford had turned over to the manufacture of worsteds, where the yarn was combed rather than carded, from Norwich where it had been established by Flemish weavers. The building of the Piece Hall as a market centre in 1773 and the opening of the Bradford Canal in 1774 backed by the new industrialists are indications of the growing prosperity of the time.

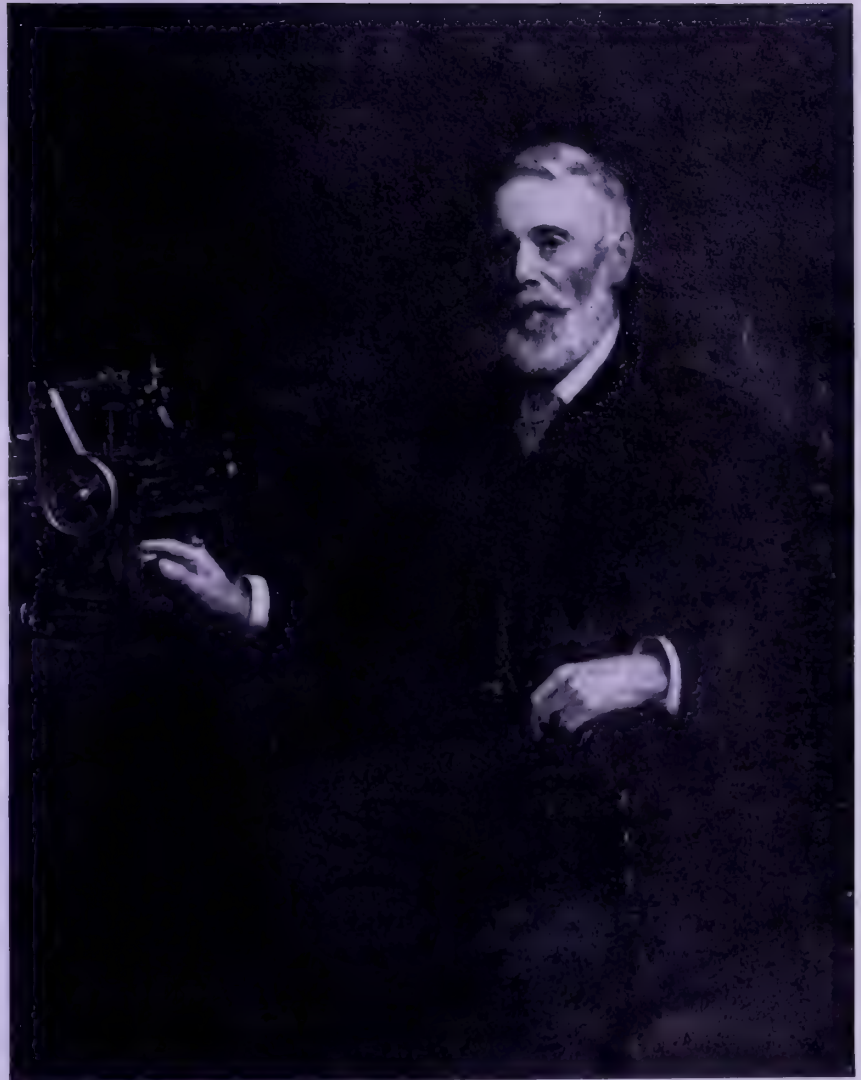
Thus, on the eve of the Industrial Revolution, Bradford had an established industry, numerous wealthy capitalists prepared to invest in new ventures and considerable resources as yet untapped. The main of these resources were coal and iron which were available to provide the material and power for the new machinery. Limestone was also available in the area for the construction of an increasing number of new buildings, domestic and industrial, that began to expand the town. By the end of the eighteenth century, men were beginning to think of introducing new machinery, but were opposed with much opposition from the workpeople; despite this there is some evidence to show that two machines were installed in Paper Hall by 1794, and in 1803 the first mill was built by Ramsbotham, Swaine and Murgatroyd. This was restricted to spinning, as were the other thirty mills in existence by 1831. During this time the population of the town rose accordingly, and the squalor which characterised nineteenth-century Bradford had its origin in the houses hastily erected for the mill workers.

Other technical inventions further established Bradford's prosperity. By 1838 the power loom was used exclusively, and the development of darning

JOHN SOWDEN.
Isaac Holden,
oil.



7. JOHN COLLIER.
Samuel Cunliffe-Lister,
oil.



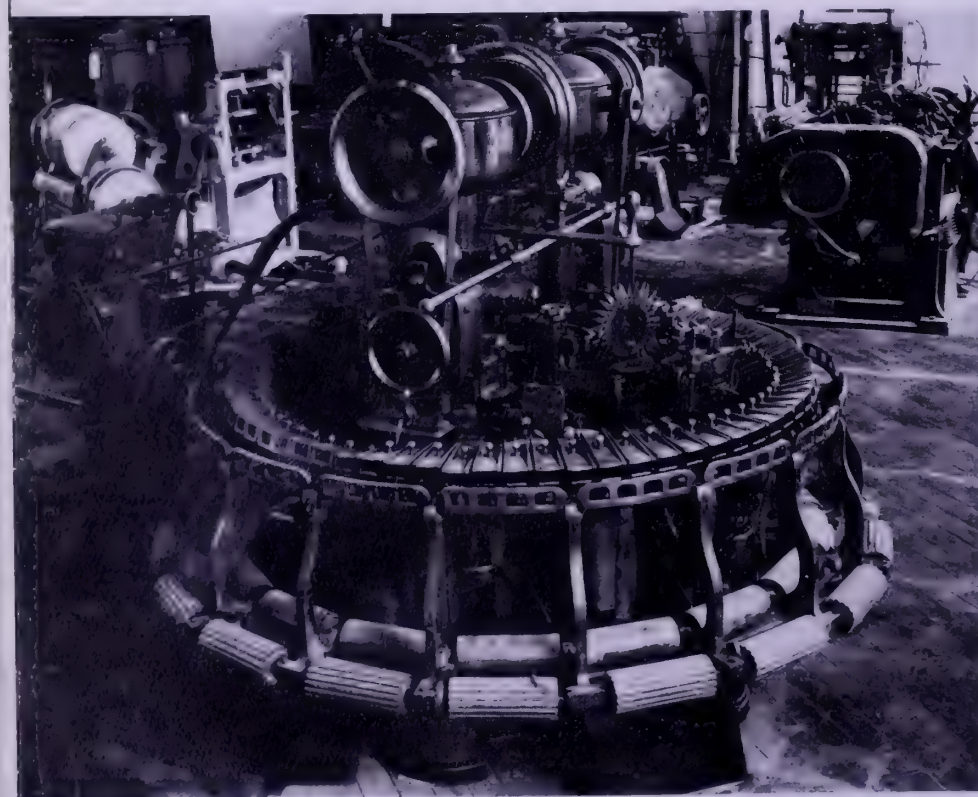
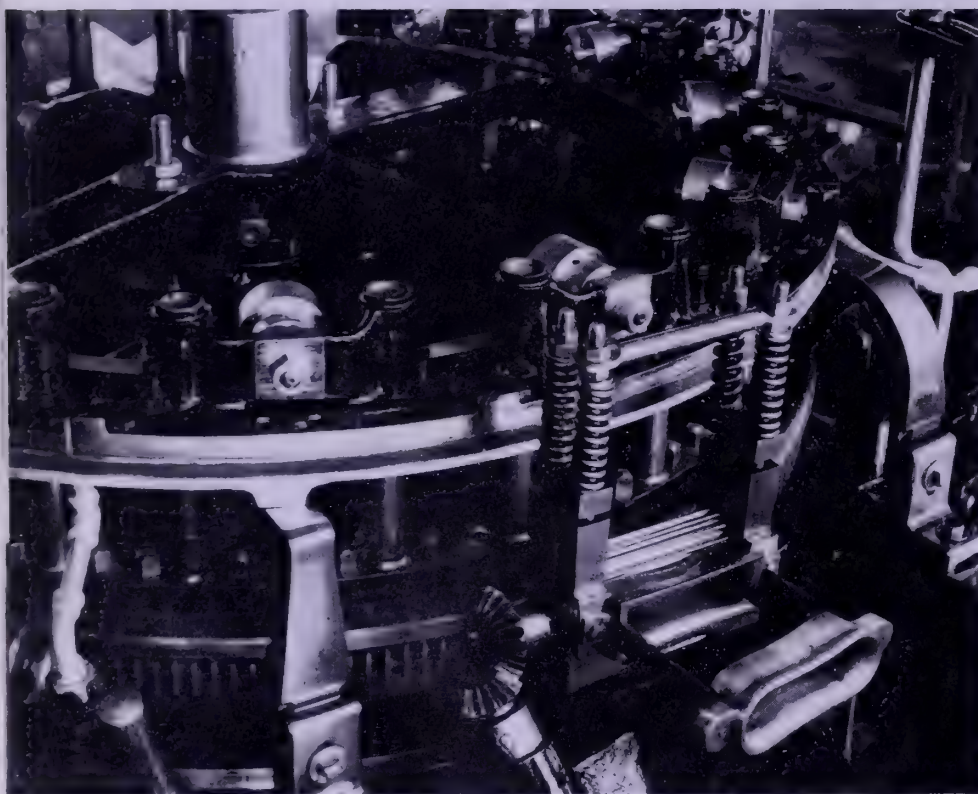
ant that the whole production process could be
tained within the town. Improvements to the wool-
nbing machine in 1843, for which credit was
imed by both Lister and Isaac Holden, completed
e mechanisation of the whole industry. It was
ticeable that many merchants, including Delius'
her, transferred their business from Leeds to
adford at this time.

The use of wool from Botany Bay, from 1813
wards, and the later introduction of cotton warps
1834 helped to give Bradford worsted the quality
ich was to win twenty-one medals for cloth and
ms at the Great Exhibition of 1851. This quality,
mbined with the granting of a charter to the city in
47, generated considerable civic pride during the
er part of the nineteenth century, producing many

of the monumental buildings so characteristic of
Bradford; thus the Wool Exchange was completed in
1867 and the Town Hall in 1873, both built by the
firm of Lockwood and Mawson, responsible for a
great deal of Bradford architecture of this period.

In recent years changes in the structure of the
industry, and the introduction of new technical
processes involving man-made fibres has resulted in a
decline in the older methods of production and the
subsequent destruction of equipment and plant. The
changes made the museum authorities aware of the
need to preserve a representative collection of industrial
archaeological items which together with document-
ary material would illustrate the vicissitudes of this
major national industry, which had been central to the
life of Bradford for many years.

8. Holden Comb, detail.

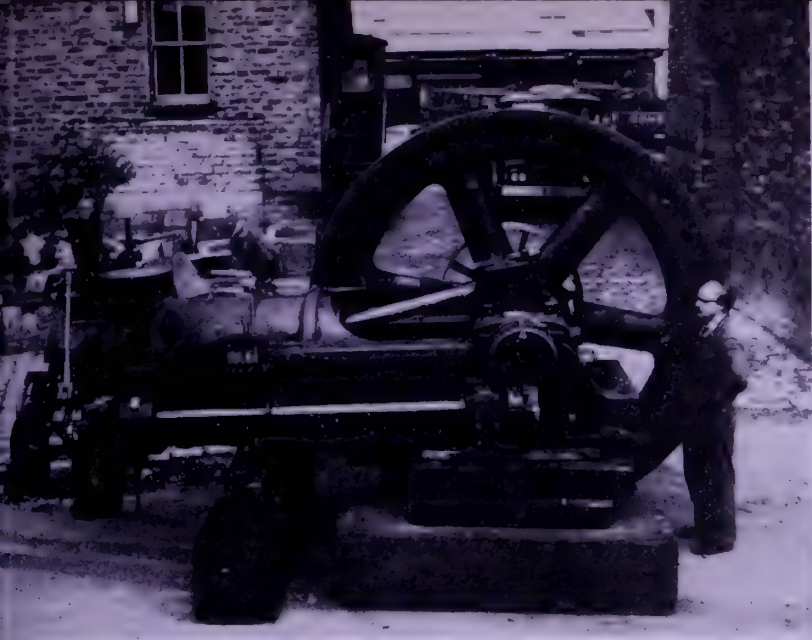


9. Noble Comb.

Since 1966 an attempt was made to preserve large items to complement the craft workshop tools and smaller scientific and technical items already within the museum's collections. This programme was facilitated by the acquisition of large, temporary storage accommodation in a redundant warehouse. At the same time a search was conducted for suitable permanent premises for the industrial museum and a number of mills and warehouses were inspected for this purpose. During the course of the survey a major problem became apparent. A building of any age was likely to prove impracticable on the grounds of structural or fire security requirements. However the museum authorities maintained the principle that on aesthetic and economic grounds it was preferable to acquire, if possible, one of the mills formerly used for worsted processing. This would have the advantage of preserving a typical architectural product of the industry from vanishing from the city, which would serve as a major exhibit in its own right.

This was finally achieved in October 1970 through the purchase of Moorside Mills, a four-storey, stone-built worsted spinning branch of Messrs. W. & A. Whitehead, which had recently ceased production due to rationalisation within the company. The purchase included in addition a number of buildings on an extensive site, including the mill manager's house, c. 1875, a garage and a canteen block, which have been incorporated within the museum development. The mill itself, also dating from c. 1875, had been altered and extended in previous years as developments occurred in the industry. The total floor area of 80,000 square feet provided ample space for the organisation of the functional areas of the museum: public display, reference, conservation, storage and administration. The large areas divided only by cast iron columns, provided a flexible space which the architect has used to advantage.

In formulating the brief with the City Architect for converting and adapting the mills for museum purposes, emphasis was laid on the principle of preserving, as far as would be consistent with conservation and museum facilities, the atmosphere and character of a typical textile mill. Public circulation through the museum was designed to take advantage of the special environment of the mill, its structure and component parts. This principle extends to the manager's house which stands in a pleasant garden a few feet from the main mill building and which provides an opportunity to show some examples of the outstanding Bradford furniture manufacturing



10. Gas engine,
Crossley Brothers,
Manchester.



11. Moorside Mills,
Eccleshill.

Pratt and Sons and the locally-made salt glazed stoneware from the villages of Eccleshill and Denholme in an appropriate domestic setting with partial gas-lighting.

The organisation of the museum displays in the mill begins with an introductory gallery at ground floor level which describes the city and the industry in visual terms by integrating the social, economic and architectural history of present-day Bradford and district illustrating its evolution from mediaeval town to major city. One section will deal with the Bradford reformers, men like Oastler who fought dreadful conditions in mills, and Forster who pioneered the first Education Act of 1870. A final section surveys Bradford Industries which are not represented in the specialist areas of the museum, such as iron production and quarrying. The remainder of the ground floor is divided into two main sections. The first of these illustrates the formative contribution made by water and steam power to the industry and includes a 10 foot diameter water-wheel of c. 1870, a 100 h.p. horizontal engine of c. 1890 manufactured locally by Carr, Foster and a 1912 12 b.h.p. vertical engine by Thwaites of Vulcan Ironworks, Bradford. The second section forms a transport gallery housing veteran and vintage cars including a collection of the Bradford-made Jowett car and a Leeds locomotive of 1922 which was used on a private railway of the Bradford Water Pollution Control Department.

The first and second floors of the mill house worsted textile machinery including Holden, Lister

and Schlumberger combs together with twisting, weaving, winding and finishing machinery. Other processes are included such as cotton, silk and hemp. Many of the machines can be demonstrated and the technical principles will be shown through diagrams and photographs. The collection illustrates the stages in the process of manufacture together with technical developments. A weaving section has several early hand looms and two pattern looms – a Jacquard and a Dobby. The upper floor of the mill provides an administration area for the Industrial Museum staff, study and meeting rooms, a research library, lecture room and the offices and teaching areas of the Museum's Education Service and adjacent to these the studios of the Museum's Design Department.

In the old engine house of the mill, restored to its original appearance by the demolition of the later boiler house, is to be housed an 1860s Compounded Single Beam Engine built by Wm. Bracewell & Co., Burnley and donated by Messrs. E. A. Matthews & Co. of Eastburn, near Keighley, whose works were driven by this engine until 1956. The former mill garage, some 4,000 square feet, will contain large transport items including a 1928 Wallis & Steevens 'Advance' steam roller and a 1938 Green's diesel road roller, both formerly belonging to Bradford Corporation, and several historic commercial vehicles at present on loan to the museum. A Bradford tramcar (no. 104) and a Bradford trolley bus from the City's recently closed system, are to be housed in a separate building still to be erected. The conversion of the former mill canteen



12. Mill workers at Greenholme Mills (photographic archive).



13. Day dress,
c. 1875, made from
locally produced
velvet.

14. EDNA LUMB.
Wheel with rope race
shaft, 25 × 18 inches.
City of Manchester
Art Gallery.



into a café with a tea garden in the area of the mill manager's house garden is planned as the final project of conversion work. It is envisaged that steam will be available to power the steam engines and it is hoped to run all the other machinery wherever this is consistent with conservation. It will be possible, for instance, to process wool right through the mill and finish up with a saleable product.

The museum illustrates in dynamic form the inter-connecting factors which combined to produce an industry of world-wide fame. As further changes take place within the industry, the value of the museum as a unique record of its many past achievements will be enhanced. However, to achieve an

atmosphere of vitality and to provide more than documentary history, the museum authorities wish to present exhibitions at the museum of contemporary designs and fabrics and advances in technical processes. They regard a close co-operation with the manufacturers and designers throughout the country as being of the utmost importance, fundamental to the long-term success of the project.

James Dennistoun - as a Collector and Traveller

Hugh Brigstocke

James Dennistoun (who was born in 1803, the eldest son of James Dennistoun of Colgrain and Camiseskan, Dumbartonshire)¹ is mainly remembered today for two important books, *Memoirs of the Dukes of Urbino Illustrating the Arms Arts and Literature of Italy from 1440-1630*, published in 1851, and *Memoirs of Sir Robert Strange and Andrew Lumisden*, published in 1855. In Scotland he is perhaps also known for his research on the history of Dumbartonshire² and for his editorial work on publications of antiquarian interest by the Maitland and Bannatyne Clubs. Yet he also deserves our attention as a traveller and influential collector of pictures and miniatures by the early masters from Italy, Spain and northern Europe, which were still not widely appreciated in Britain at this time in spite of the example which had already been set by collectors such as Otley,³ Solly,⁴ and Roscoe.⁵

Nor was Dennistoun simply content to confine his enthusiasm for the early artists to the formation of a private collection.⁶ In 1853 he wrote a powerful article in the *Edinburgh Review* which criticised the management of the National Gallery in London on many grounds, but most particularly for failing to make any serious effort to acquire paintings earlier than 1500, in order to form a truly representative historical collection. In the same year he was an important witness before the Select Committee on the National Gallery,⁸ and he subsequently published a review of the Committee's Report.⁹ Dennistoun's connoisseurship and art-historical opinions do seem to have commanded considerable respect among his contemporaries. There is even evidence to suggest that in August 1854 he was being considered for the Directorship of the National Gallery, but he made it known that he did not wish to be considered as a candidate, and Eastlake was appointed.¹⁰

If Dennistoun's activity as a collector and connoisseur has not received the full attention it deserves it may at least in part be the result of an apparent absence of documentary material. The present writer has had the good fortune to find three batches of Dennistoun's correspondence among the Laing papers at Edinburgh University, in the Crawford papers at the Rylands Library, Manchester, and in the archives of the Scotch College, Rome. In addition to this, a large collection of Dennistoun's personal papers, including correspondence and travel diaries, came up for sale at a recent Sotheby auction.¹¹ These papers together show Dennistoun to have been a friend of many of the leading collectors and art historians of his day, such as Sir Charles and Lady Eastlake, William

Cunningham, Lord Lindsay and Sir William Stirling Maxwell. He also knew Lord Northesk,¹² another interesting Scottish collector of early paintings, and David Laing, an Edinburgh bookseller who became Secretary of the Bannatyne Club and Librarian of the Signet Library, and whose magnificent collection of old master drawings may still be seen at the National Gallery of Scotland.¹³

The Dennistoun manuscripts also enable us to follow in some detail his travels abroad where he did most of his collecting as well as the research for his volumes on the Dukes of Urbino. This article (divided into three parts) is devoted to a description of these travels but with particular emphasis on the development of Dennistoun's artistic taste and on his activity as a collector. As an appendix we will also reprint the sale catalogue of his picture collection,¹⁴ together with all the additional information which can now be found regarding provenance and the prices he paid, as well as notes about the subsequent history of the pictures whenever this is known.

Dennistoun first went abroad in 1825 at the age of twenty-two, and during the tour he kept a lengthy journal recording his impressions and opinions, which became increasingly confident as the journey progressed. He left Scotland on July 13, travelling to London by sea from Newhaven, in the company of three young friends: John Hamilton Gray of Carntyne, who later became a well-known clergyman;¹⁶ Alexander Dunlop of Keppoch, who became a Church lawyer and politician;¹⁷ and Mark Napier who was later to write a celebrated biography of Montrose.¹⁸ Dunlop and Napier had, like Dennistoun, recently been called to the Scottish Bar. On arrival in London, Dennistoun had his first ever sight of the capital before the party embarked for Ostend on July 17. They visited Bruges, Ghent and Antwerp, and then travelled through Germany and Switzerland, entering Italy by the Simplon pass on September 20. During this early part of the journey Dennistoun records in his journal visits to conventional tourist sights such as the Cathedral in Bruges, the Church of St. Bavon in Ghent and the Museum in Antwerp, and it is perhaps hardly surprising if he does not yet display any great critical insight or strong personal preferences. In Italy, however, his journal immediately became more lively and there is a vivid account of the renowned collection at the Villa Sommariva on Lake Como, which he saw on September 23. 'There are a considerable number of pictures in the great gallery, and in several rooms of the house - but they are not generally of interest or

value, and I was a little surprised that the Marchese should have filled his villa with modern works, whose claims to notice are founded rather upon size and flashy colours than upon intrinsic merit. Of these about the best was Perseus and Andromeda by Mme Mongez (Paris), of which the design is far more spirited than the execution . . .¹⁹ But I was charmed with the *Last Adieu of Romeo and Juliet* [by Francesco Hayez] less from the merit of the picture, as from the perfectly voluptuous expression of the kiss – for it is this interesting moment which the artist has chosen – it is indeed.²⁰ After lingering over this undeniably sensual work Dennistoun turned his attention to the statuary which ‘amply redeems the mediocrity of the paintings’. He noted works by Thorwaldsen and Acquisti and Canova, and ‘could not help regretting that the native lake of Canova should not possess a more favourable work of that great master than his *Palamedes*’.²¹ For he found that ‘To my eye the shoulders, broad and clumsy, had a twist which deformed the whole statue – and certainly the legs were not formed on the model of manly symmetry. The head also seemed out of proportion – and the flaws in the marble were numerous’.

By September 27 the party had reached Milan, and they soon visited the Brera collection. ‘The engravings are not so numerous or select as I had expected; the galleries containing the sculpture, casts and modern paintings does [sic] not contain a single object worthy a look. The gallery of ancient paintings is however tolerably good. It is rich in frescoes which were taken by order of Napoleon from the other suppressed convents of this city . . . the greater number are by the Luini and Gaudenzio Ferrara [sic]. There are also a good many old pictures in the strange taste of the age and style; the best are by Crivelli, 1412.²² Of the standard works many are above mediocrity – but few very fine.’ The ‘standard works’ which Dennistoun selected for particular praise include Guido Reni’s *SS. Peter and Paul*, Guercino’s *Abraham dismissing Hagar* and G. M. Crespi’s *Christ carrying the Cross*.

In Milan Dennistoun’s party broke up; Charles Fergusson of Kilkerran²³ (who had joined them in Cologne) and Mark Napier went to Geneva, Gray travelled to Venice by the direct route, while Dennistoun visited the Certosa di Pavia, Piacenza, and then Parma. In Parma he warmly admired the pictures by Correggio, Parmigianino and the Carracci which were exhibited in the Gallery, and he also looked over the Cathedral and the Church of the Madonna della Steccata. After travelling on to Modena he studied the pictures in the Ducal Palace, and unhesitatingly singled out Guido Reni’s *St. Roch*²⁴ as ‘the finest painting here – and to my taste perhaps the most splendid I ever beheld’. But apart from the picture collection he found little else of interest to him in Modena – ‘The Cathedral is not worth notice’ – and moved on quickly to Mantua, Verona, Vicenza and Padua. In the Cathedral at Padua he noted ‘The only painting to my taste is a small fresco of *Madonna and the Infant Christ* by Giotto’²⁵ said to have belonged to Petrarch, and which more perfectly realizes my ideas of the Mother of our Saviour than any representation I have

yet seen’. In view of Dennistoun’s comment about this painting (which is not actually by Giotto) it is surprising that he then failed to visit the important Giotto frescoes in the Arena Chapel, which by this date was already known to tourists. David Wilkie, for instance, visited the Chapel only a year later in October 1826, and admired the frescoes for their ‘feeling and expression’.²⁶

From Padua Dennistoun travelled to Venice where he arrived on October 14 and rejoined John Hamilton Gray. He briefly inspected the principal churches, the Ducal Palace, the Barbarigo and Grimani Palaces, and the Academy, where he judged Titian’s *Assumption of the Virgin* to be ‘the best picture by far in Venice’. He also noted works in Venice by Bassano, Tintoretto and Veronese, but made no comment at all on any seventeenth- or even eighteenth-century painting. On October 18 Dennistoun and Gray set out together for Bologna, and on arrival there Dennistoun particularly admired the Gallery which ‘excluding the room appropriated to ancient paintings of inferior merit contains an unusual proportion of excellent pictures’. His great enthusiasm was of course for the works of the great seventeenth-century Bolognese masters, the three Carracci, Guido Reni, Domenichino and Guercino, but even these were overshadowed in his mind by Raphael’s picture of *St. Cecilia*. He did also take special note of two pictures dating from the

I. PERUGINO.
*Madonna and Child
with St. Michael and
St. John.*
Pinacoteca Nazionale,
Bologna.



generation before Raphael, a *Madonna and Child with St. John* by Francia,²⁷ and Perugino's *Madonna and Child with St. Michael and St. John* (No. 1) 'Here is the best specimen I ever met with of the quaint style of Perrugino [sic] . . . the faces and hands are truly beautiful – the colouring and preservation admirable'.

Dennistoun reached Florence on October 21. In the Palazzo Pitti the picture he most admired was Raphael's *Madonna della Sedia*, but he also gave special attention to Canova's *Venus*. Otherwise his interest was mainly confined to the work of seventeenth-century artists such as Cigoli, Carlo Dolci, Salvator Rosa, Van Dyck and Rubens. In his account of the Uffizi he reverently notes the antique sculpture collection in the Tribune 'which may well be considered the *sanctum sanctorum* of art' and he also mentions paintings by del Sarto, Titian, Correggio and Barocci. Predictably he makes no reference to the works of Botticelli; for as Michael Levey has already pointed out Botticelli was not generally appreciated in the nineteenth century until after the publication of Rio's seminal work, *La Poésie Chrétienne* in 1836.²⁸ Dennistoun did however show some historical interest in early Florentine painting. In the Accademia he remarks on a room 'in which a series of pictures form a sort of chronology of painting from the tenth century down to the modern Florentine school. The second in order of the painters is Cimabue, the third Giotto. There are not many works of great merit in this suite, but in itself it is at once interesting and unique'.

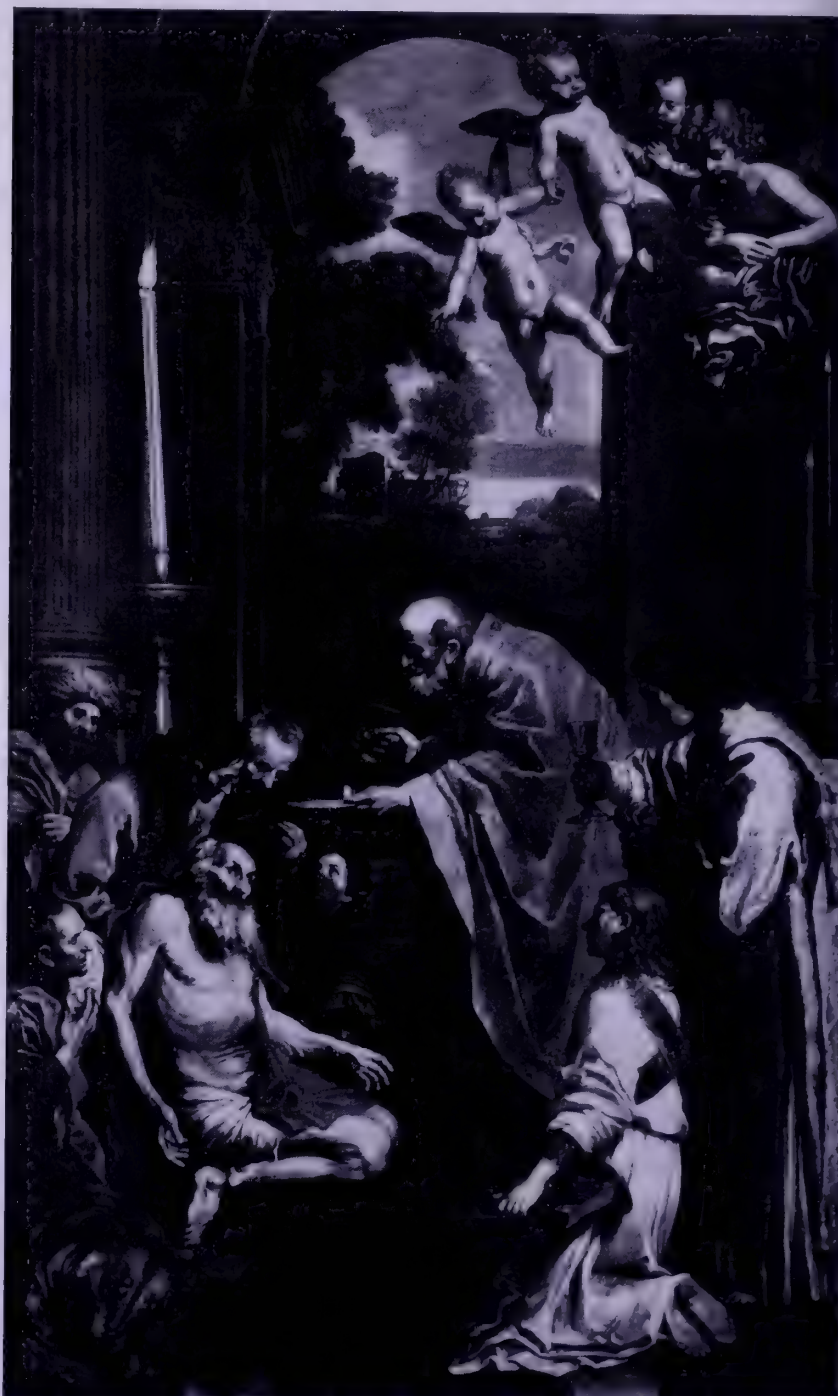
From Florence he moved on to Naples breaking the journey for a week in Rome from November 10 to 16. His first action in Rome was to visit the Capitol and the museum there, and he notes 'The great attraction here is the *dying Gladiator* – one of the choicest morsels of sculpture which has come down to us from antiquity . . . Much as I admire the symmetry of the figure, and above all the expression of death triumphing over strength, which prevails throughout, from the lip to the fingers, I cannot agree with some persons in placing it before the *Laocoon* and *Apollo*. . . The hand and arm upon which he leans are restorations by Michael Angelo, and are very much admired. As a piece of sculpture they are certainly of great merit, but I cannot help thinking that Buonarrotti [sic] in making them, has forgotten that he was restoring, not composing, and has given an expression of muscular force very different from the languor of the other limbs, and not at all warranted by the subject.'²⁹

In Naples he saw the Academy, the Museum, the suppressed convent of the Chartreuse and the excavations at Herculaneum and Pompeii. He returned to Rome on December 22 in time for the Christmas celebrations and remained there until February 1826. During this period he conscientiously visited all the antiquities, the principal palaces and villas, and the Vatican museum, but showed less diligence in his appreciation of the great baroque churches, admitting rather shamefully: 'There is a tiresome monotony in the plans, the decorations, and appendages of Catholic Churches which often disgusts even when there is much to admire'.

In his tour of the great paintings in Rome he of

course made a special point of seeing Raphael's major works. He admired the Borghese *Entombment* and the Vatican *Stanze* but apparently found more difficulty in appreciating the *Transfiguration* although he would have been aware of its great reputation throughout the eighteenth century. 'Although I have seen several more pleasing pictures . . . none certainly with which I am acquainted shows more real genius. Yet its merit seems to me to consist far more in the conception and execution of the individual figures, than in the composition of the whole.' He made a similar criticism of Michelangelo's ceiling in the Sistine Chapel which had been another highlight of the late eighteenth-century Grand Tour. He found it 'rather more wonderful than pleasing' and complained 'the details are much admired, and I doubt not deservedly, but . . . I take no delight in analysing a crowd of unconnected figures'.

2. DOMENICHINO.
*Communion of
St. Jerome.*
Vatican Gallery, Rome



Dennistoun did not fail to study the idealised classical style of the great seventeenth-century masters. He admired Annibale Carracci's Farnese ceiling, and considered that Domenichino's *Communion of St. Jerome* (No. 2) in the Vatican 'displays a degree of stern nature, and bold expression very rarely attained in art'. On the other hand he was disappointed in Guido Reni's *Aurora* ceiling because 'There is too little dazzling brilliancy of effect'. If this criticism seems surprising it should be remembered that William Hazlitt, normally a great admirer of Guido Reni's work, also reacted unfavourably to the *Aurora* ceiling when he saw it in the very same year.³⁰ His objection was that the artist had 'failed through want of practice in the grace and colouring of most of the figures.'

Dennistoun did not confine his attention to theologues and masters. He also writes enthusiastically about the wild manner of Gaspard Dughet and Salvator Rosa. For instance in the Doria Gallery he describes Dughet's landscapes and then draws particular attention to Rosa's *Death of Abel*³¹ (No. 3) and *Disarius*,³² both 'splendid works, in which the wild compositions of the painter, are united with a force in the figures worthy of Buonarrotti [sic] himself'. This may seem an extravagant appreciation by present-day standards of taste, but Salvator Rosa's work, popular in the eighteenth century, was still highly fashionable when Dennistoun wrote this journal, and only a year earlier Lady Morgan had published her celebrated biography of the artist. On the other hand in this respect William Hazlitt's taste did not coincide with Dennistoun's, for after seeing Rosa's work in the Pitti Palace, Florence, he remarked 'Salvator was a great landscape-painter; but both he and Lady Morgan are guilty of a great piece of egotism in supposing that there was any thing more'.³³

Dennistoun's taste for the Grand Style of the seventeenth-century masters, predictably at this date, did not extend to a very deep appreciation of Caravaggio's unidealised and realistic manner. His description of the Doria collection contains no reference at all to the three important pictures there by Caravaggio; but he does make passing references to two works by Caravaggio in Roman collections, the *Card Sharps* in the Sciarra collection³⁴ and the *Vatican Deposition*. His greatest enthusiasm was, however, not for any of the great works of the sixteenth- or seventeenth-century masters but for the highly finished and extremely fashionable sculpture of Canova. He looked over the late artist's studio, which was still a standard tourist attraction, and saw plaster models of numerous works noting in particular a *Penitent Magdalen* made for Lord Liverpool which 'is far more to my taste than Sommariva's kneeling before a skull, which there is too much Catholic penance'. He visited Thorwaldsen, 'unquestionably now the first sculptor in Rome', and John Gibson who was working on the *Psyche borne by Zephyrs* which had been ordered by Sir George Beaumont. In also admiring Joseph Gott, still a quite young and comparatively unknown sculptor at this date Dennistoun showed commendable judgment. 'Gott is a Yorkshire man, of



great promise. He seems to have an admirable and truly classical taste for compositions, and has a great many delightful sketches. Besides several pretty fancies of loves and nymphs and such playful subjects, I particularly admired a groupe of the madness of Athenée . . .³⁵ He has not executed many things as yet, but I most sincerely wish he may soon obtain an order upon which he may distinguish himself.'

The Jacobite sympathies traditional to Dennistoun's family occasionally emerge in the journal during his time in Rome. For instance we learn that he particularly sought out Canova's monument to the House of Stuart in St. Peter's, and there is a colourful description of a visit to Frascati where he and Gray and a few other compatriots saw the tomb of Charles Edward Stuart. 'The sanctity of the spot did not prevent our singing a verse or two of *Charley is my darling* – and after performing our several obeisances at the shrine, we retired, strengthened in our Jacobite predilections, happily without being no worse subjects of our present august sovereign.'

3. SALVATOR ROSA.
Death of Abel.
Doria Collection,
Rome.

Back in Florence again in February 1826 Dennistoun returned to Canova's *Venus* in the Pitti and found it 'has not lost in comparison with any in Rome'. He also took particular note of Carlo Dolci's *Martyrdom of St. Andrew* (No. 4), and made the questionable observation that 'in the landscape there is a dash of Salvator's style which contrasts finely with the soft touches of Carlo'. In the Uffizi he saw the paintings by Raphael, and reveals something of an obsession with Salvator Rosa in the remark that Raphael's *St. John the Baptist in the Wilderness* 'has somewhat of Salvator's wild fancy, and shows great effect of chiara oscura' [sic]. He also visited the Laurentian library and admired a missal 'beautifully illuminated by the scholars of Perrugino' [sic].

In the Church of S. Lorenzo his journal strikes a more surprising note when he describes with dislike the figures by Michelangelo 'which serve to decorate or deform the tombs of several of the Medici family' (No. 5). His journal then continues 'I seldom can admire the works of Michael Angelo (at least in sculpture and painting) – and in this instance my disappointment was very great . . . where I looked for a work of high merit, I found only deformity in which I know not whether the finished or unfinished parts



4. CARLO DOLCI.
*St. Andrew adoring his
Cross.*
Palazzo Pitti,
Florence.



5. MICHELANGELO.
Lorenzo de' Medici.
San Lorenzo, Florence.

displeased me most'. Dennistoun's reaction is in marked contrast to the response of Samuel Rogers, who wrote twelve years earlier 'I am no longer my own master. I am become the slave of a demon. I sit gazing day after day, on that terrible phantom, the Duke Lorenzo in M. Angelo's Chapel.'³⁶ And David Wilkie, who saw the monuments only a few months before Dennistoun considered that 'This style of art may be said to be the origin of everything daring that has appeared in modern times' although he acknowledged that 'they are not, indeed, without an appearance of the grotesque or caricature'.³⁷ From Florence Dennistoun moved on to Pisa, and explored the Campo Santo but again not without some sense of disappointment. 'The walls all around are painted in frescoes of great antiquity, which is curious as exhibiting the progress of that art. I found little to interest me in the details, and there is a sad deficiency of great names among the tenants of this elegant burying ground.'

His journey homewards was through Genoa and the south of France. He reached Paris on March 21 and soon visited Sommariva's collection there. He found most merit in the sculptures of Canova, but made a notable and surprising exception of the *Magdalen* (No. 6), which was the most famous object in the whole

collection.³⁸ Dennistoun describes the figure as 'a wretched beweept hag, - her bones are cutting her skin, and her attitude the most constrained, inelegant and unhappy that can be conceived', and complains that 'even the skin and hair have no high finish'. He particularly objects to the gilt cross in the *Magdalen*'s hands 'an error certainly in . . . correct taste'. Three years later Thomas Dibdin recorded a similar objection to the gilt cross, but otherwise admired the work and considered that Canova had not been inattentive to beauty of form in the figure.³⁹ However the greatest contrast to Dennistoun's criticism is to be found in the words of Lady Morgan, who in 1817 wrote of '... this marble wonder, which expresses in every form, every curve, every fibre, the wasting touch of time and woe; . . . whose eye swims upon the gaze, and whose limbs, symmetrical even in decay, exhibit a beautiful skeleton, to which the delicate muscle seems scarcely to adhere'.⁴⁰

Dennistoun also saw Marshal Soult's collection in Paris but here his appreciation of the Spanish pictures was marred 'in consequence of having neither custodé nor catalogue to assist my observations - and still more from the somewhat ungracious manner in which permission was given by the Maréchal - who I suspect is a rough diamond in nature as well as appearance'.

In the Louvre Dennistoun of course particularly enjoyed seeing the Italian pictures, but devotes most of his descriptive powers to the French School, and especially the works of David, which had only just been added to the collection. 'His paintings have to me no attraction, - and I believe he has had the merit of forming the modern French style, than which I can conceive nothing so abhorrent to good taste . . . As a historical painter he o'ersteps the modesty of nature and leaves ease and grace quite à côté. His battles are fought by naked men; . . . his ladies are all Lady Macbeths, with dishevelled hair and swollen eyes'. Again it is instructive to compare Dennistoun's reaction with Hazlitt's. While Dennistoun found David's works wanting in grace and beauty Hazlitt complained of the absence of 'genius', and wrote 'These pictures have . . . been objected to for their too great display of the naked figure, in some instances bordering on indecency. The indecency (if so it is) is not in the nakedness of the figures, but in the barrenness of the artist's resources to clothe them with other attributes, and with genius as with a garment. If their souls had been laid bare as well as their limbs, their spirits would have shone through and concealed any outward deformity. Nobody complains of Michael Angelo's figures as wanting severity and decorum'.⁴¹ But as we have already shown, Dennistoun's desire for decorum was such that he could no more find the compensating quality of 'genius' in Michaelangelo, than he could in David.

Dennistoun's total dislike of David's work, which he did not direct to any specific picture, also extended to the work of David's pupils. For instance he could find little merit in Girodet-Trioson's *Déluge* (No. 7) and he wrote that it 'exhibits a groupe of five men, women and children dangling in the air, and all

CANOVA.
Magdalen.
Galleria di Architetture
Genova.





7. GIRODET-TRIOSON.
Le Déluge.
Musée du Louvre,
Paris.

hanging from one unhappy arm, which would do well to yield to the weight and give the disjecta membra some chance of falling into a happier composition'. After this, it is no surprise to read his unsympathetic criticism of Géricault's *Raft of Medusa*. 'The *Medusa raft* by I know now what Frenchman, is much admired by the ladies, – but I could see no beauty in a dozen of men, stark naked, who from the horrid colour of their skins, would seem to have been buried for a month.'

Dennistoun returned to London on April 5 and after a few days seeing the city and visiting St. Paul's 'ere the recollection of St. Peter's faded' he arrived back in Glasgow on April 13. His Italian journal shows him to have been a conscientious and intelligent young sightseer. His critical comments reflect a conviction of the supreme achievement of Raphael, an appreciation of the grand manner of the great classical artists of the seventeenth century, and a preference above all for elegant composition and careful execution of high finish, qualities which he found pre-eminently in Neo-classical sculpture. Although he did not entirely ignore the unpolished and comparatively crude works of the early primitive Italian artists and certainly realised their historical interest, he showed no real aesthetic pleasure in any works earlier than Perugino's and there is nothing in this early journal to suggest that some ten years later he would begin to methodically form a collection of paintings by the early primitive artists.

NOTES—

1. See *Some Account of the Family of Dennistoun of Colgrain*, privately printed 1859.
2. See Joseph Irving *The History of Dumbartonshire*, 1860, which is partly based on material collected by James Dennistoun, now in the National Library of Scotland.
3. For William Young Ottley's activity as a collector see John Gere, 'William Young Ottley as a collector of drawings' in *British Museum Quarterly* Vol. xviii 1953, pp. 43–53, and E. K. Waterhouse, 'Some Notes on William Young Ottley's Collection of Italian Primitives' in *Italian Studies presented to E. R. Vincent* 1962, pp. 272–280.
4. For Edward Solly's activity as a collector see F. Herrmann 'Who was Solly?' in *The Connoisseur*, April, May, July and September 1967, September 1968 and April 1971.
5. For William Roscoe's activity as a collector see Michael Compton, 'William Roscoe and Early Collections of Italian Primitives' in *Liverpool Bulletin*, Vol. 9 1960–1, pp. 27–51.
6. There is a brief account of James Dennistoun as a collector of mediaeval miniatures in A. N. L. Munby, *Connoisseurs and mediaeval miniatures 1750–1850*, 1972, pp. 125 and 158 ff.
7. *The Edinburgh Review*, Vol. 97, April 1853, pp. 390 ff.
8. cf. *Report from the Select Committee on the National Gallery, together with the Proceedings of the Committee, Minutes of Evidence, Appendix and Index* 1853.
9. *The Edinburgh Review*, Vol. 99, April 1854, pp. 526 ff.
10. See letter in Yale MSS. (cf. note 11 below) William Murray to James Dennistoun August 15, 1854. He writes: 'What I wished to have seen you about before you left town, was some conversation I had with some of the people who take an interest in National Gallery matters, including members of the late Committee, on the subject of the contemplated appointment of Director. They stated to me that there was a very prevailing impression that the office ought to be offered to you; and wished me as Chairman of the Committee, to be the medium of making such a representation to Lord Aberdeen. This I declined doing in my individual capacity on various grounds – among others: first that having differed from the Committee as to the position and power of the new Director in Embryo, either in his own person or in relation to the Trust, – if retained – I could not conveniently interfere in regard to carrying into effect recommendations of which I disapproved; 2nd, that I could not do anything of the sort without your sanction. But I added, that if any considerable number – say a majority of members of the Committee, wished me as Chairman, to be the medium of conveying their wishes to Lord A, I should of course be proud to undertake that duty. I heard no more about it before leaving town, which I did not long after yourself. There seemed to be a strong feeling against Waagen, and I did not hear of anybody else being suggested to keep him out, but yourself. I was not aware till your letter informed me, that it had been announced by Government in the House of Commons that Waagen was not likely to be appointed but that somebody else was. Under the circumstances I think it very likely that you may be that somebody else; so I write this line partly to put you on your guard in case such a proposal should pop in upon you. But this is mere conjecture.' Dennistoun's reply of August 19 is also among the Yale MSS: 'It is of course quite time enough to refuse a flattering offer when made, but I shall most certainly not propose myself as a candidate for the Directorship; and so far as I can at present grasp the intention of Government, I do not think it would either conduce to my comfort, or be consistent with the views I stated to your Committee, for me to accept that charge if offered...'
11. Sotheby's (at Hodgson's), March 23 1972, lots 157, 158,

159, 160, 161 and 299. Some of these papers are now in the National Library of Scotland viz. Acc. 5523: Extracts from the MS of Bernardino Baldi containing chronicles of Urbino, Pesaro, etc. Acc. 5524: MSS. of Dennistoun's *Memoirs of the Dukes of Urbino*. Acc. 5525: *The Life of James Dennistoun of Dennistoun* by Lindsay Fleming, corrected and fair typescripts; correspondence. Acc. 5526: Correspondence of Lord Lindsay and Sir Coutts Lindsay with James Dennistoun 1841-51. Of the other papers in the sale, A Collection of autograph letters addressed to James Dennistoun (lot 159) is now at Yale (The James Marshall & Marie-Louise Osborn Collection). I am enormously indebted to Stephen R. Parks for his kindness in allowing me to study these letters. James Dennistoun's *Travel Journals* (3 Vols.) 1825-6 etc. (lot 160) are now the property of Paul Grinke, who most generously put them at my disposal for the purpose of this article.

I am at present working on Lord Northesk's activity as a collector and would be grateful to hear of any pictures which were originally in his collection. Some of his pictures were acquired at William Young Ottley's sale, cf. E. K. Waterhouse *op. cit.* pp. 278-80.

For David Laing see Gilbert Goudie *David Laing. A Memoir of his Life and Literary Work* 1913. For Laing's old master drawings cf. Keith Andrews *National Gallery of Scotland Catalogue of Italian Drawings* 1968. Vol. 1 pp. IX-X. Laing also collected old master paintings, and portraits, but very little is yet known about the formation of his collection. The Laing MSS. in Edinburgh University Library do not throw any light on the problem.

Christie's June 14 1855. A copy of the sale catalogue with annotations by James Dennistoun's widow (in the possession of Paul Grinke who kindly made it available to me for study) gives new information regarding provenance and the prices Dennistoun paid.

This journal is in the collection of Paul Grinke who kindly made it available to me. See note 11 above. See Burke's *Landed Gentry* 1848-63; and *Autobiography of a Scotch Country Gentleman*, the Rev. John Hamilton Gray of Carnyne privately printed 1868.

Alexander Colquhoun-Stirling-Murray-Dunlop (1798-1870). See *The Dictionary of National Biography*.

Mark Napier (1798-1879). See *DNB*. He published various historical works including *History of the Partition of Lennox*, 1835 and *The Life and Times of Montrose*, 1840. The *DNB* states that 'His Jacobitism was of the old fashioned fanatical type'. Dennistoun also had Jacobite sympathies.

I have not managed to trace the present location of this picture.

Dennistoun does not specify the artist responsible for the *Romeo and Juliet*, but Professor Francis Haskell has kindly identified it as a work by Francesco Hayez, which is now in the Villa Carlotta at Tremezzo. For a study of Sommariva's collection see Francis Haskell *An Italian Patron of French Neo-Classical Art*, Zaharoff Lecture, Oxford, 1972, and also *More about Sommariva* in *The Burlington Magazine* October, 1972 pp. 691-5.

Reproduced by Francis Haskell, *An Italian Patron of French Neo-Classical Art*, Oxford 1972 fig. 5. Other works which Dennistoun particularly noted include Thorwaldsen's *Triumph of Alexander the Great* (reproduced by F. Haskell *op. cit.* fig. 15), Acquisti's *Mars and Venus* (reproduced F. Haskell *op. cit.* fig. 20) and casts of Canova's *Terpsichore* and *Magdalen*.

Dennistoun is evidently referring to Carlo Crivelli's triptych *Madonna enthroned between St. Peter and Dominic, Venantius and Peter Martyr*, dated 1482. Like many other travellers he had misread the date. See for instance M. Fabi *Novissima Guida artistica, monumentale, scientifica di Milano e suoi dintorni*, 1839 p. 46.

See *D.N.B.* Sir Charles Dalrymple Fergusson (1800-49), fifth baronet, of Kilkerran, Ayrshire. He became an

advocate at the Scottish Bar in 1822.

24. Guido Reni, *St. Roch in Prison*, Galleria Estense, Modena.
25. It is not entirely clear what picture Dennistoun is describing. It might well be a thirteenth-century *Madonna and Child* in the right transept of the Cathedral traditionally attributed to Giotto cf. *T.C.I. Guide of Veneto* 1954 p. 328.
26. See Allan Cunningham *The Life of Sir David Wilkie* 1843, Vol. II p. 369.
27. Perhaps Francia's *Madonna Felicini* in the Pinacoteca Nazionale, Bologna.
28. Michael Levey, 'Botticelli and Nineteenth Century England' in *Journal of the Warburg and Courtauld Institutes* Vol. XXIII, 1960, pp. 291-306.
29. *The Dying Gaul*, Capitoline Museum Rome. The restoration is not by Michelangelo.
30. William Hazlitt, *Notes of a Journey through France and Italy* 1826 ed. P. P. Howe 1932 (*Complete works of W. Hazlitt* Vol. X) p. 237.
31. This picture is not exhibited in the public rooms of the Palazzo Doria.
32. Reproduced in Giorgio Torselli *La Galleria Doria* 1969 pl. 242.
33. William Hazlitt *op. cit.* p. 226.
34. Now lost. See A. Moir *The Italian Followers of Caravaggio* 1967 Vol. II p. 59. This picture was particularly admired by Mrs. C. A. Eaton cf. *Rome in the 19th Century . . . a series of letters written . . . in the years 1817 and 1818*. 1820 Vol. III pp. 29-30. Unlike most tourists at this date Mrs. Eaton gave serious attention to Caravaggio's work in Rome and noted for instance the *Doria Magdalen* and the *Borghese David with the head of Goliath*. She appreciated the *David* for the 'strong lights and nervous energy' but felt an absence of 'elevation'. (*op. cit.* Vol. III p. 49).
35. See Exhibition Catalogue *Joseph Gott 1786-1860 Sculptor* Leeds/Liverpool 1972 p. 25ff. No. G. 17. *The Madness of Athamas*.
36. Samuel Rogers *The Italian Journal* 1814/5, ed. J. R. Hale, 1956, p. 195.
37. Allan Cunningham *op. cit.* Vol. II p. 176.
38. Reproduced in Francis Haskell *An Italian Patron of French Neo-Classical Art*, Zaharoff Lecture, Oxford 1972, pl. 13.
39. Thomas Dibdin *A Bibliographical, Antiquarian and Picturesque Tour in France and Germany*, 1829, II p. 315.
40. Lady Morgan *France* 4th edition 1818 Vol. II pp. 85-6.
41. W. Hazlitt *op. cit.* p. 134.



The Marine Paintings of A.W. Callcott

David Cordingly

Contemporary descriptions of Callcott give the impression that he received his knighthood, the post of Keeper of the Queen's Pictures, and the respectful devotion of the art world because he looked as though he deserved these things. Many observers remarked on his distinguished appearance and the 'upright and manly bearing which never failed to make his presence impressive'.¹ A contributory factor to his worldly success must also have been his marriage to Maria Graham, the daughter of an admiral and the author of the Victorian best-seller *Little Arthur's History of England*. Turner had met her in Italy and considered her to be 'a very agreeable Blue Stocking'.² She married Callcott in 1827 and proceeded to turn his old house in Kensington into a centre of literary and artistic activity. There is a vivid description by Redgrave of the gatherings which used to take place in the long summer evenings. Apparently it was Lady Callcott who kept the conversation going: 'She was somewhat imperious in her state-chamber, the painter being more of a silent listener until some incident of travel, some question of art, roused him to earnest or wise remark'.³

But however admirable his character, and however successful his social life, Callcott was unable to avoid considerable criticism of his work. In his earlier years he had to endure the attacks made on the 'white painters' – the label given to the followers of Turner – and in his later years he was overshadowed by artists with more talent than himself. He died in 1844 and the occasional reviews of his work which appeared in the following decades tended to be reserved in their judgements: 'He painted everything tolerably and nothing excellently',⁴ was the damning opinion of John Ruskin. It is true that much of his work appears tame beside that of some of the great landscape artists of his day, but it is a pity that his marine paintings should have suffered a similar eclipse. Many of his harbour scenes and coastal views have a liveliness and a sense of atmosphere which is often lacking in his landscapes and topographical subjects. Two marines in particular, the Petworth *Seapiece* (see colour, No. 1) and Lord Shelburne's *Entrance to the Pool of London* (see colour, No. 2), are very fine.

Although Callcott was given the name 'Sea-shore Callcott' by Sydney Smith, he was in no sense a professional marine artist like Clarkson Stanfield or George Chambers. He had spent no time in the Navy or Merchant Service and, as far as is known, his practical experience of ships was restricted to a few Channel crossings and observations of the shipping in

the Thames Estuary and south coast harbours. However this was not an insurmountable obstacle: Samuel Scott, whose seafaring experience was limited to one trip to Holland, provided a distinguished precedent; and Bonington's sparkling coast sketches were painted without any specialised knowledge of ships.

It is interesting to speculate why Callcott should have taken up marine painting because the answer to the question may also help to explain why so many other artists of the early nineteenth century tried their hand at marine subjects. The most obvious reason was the influence of the seventeenth-century Dutch school. The inspiration of Cuyp, Ruisdael and the younger van de Velde on the English Romantic movement has been well documented,⁵ and Callcott was certainly among those artists affected. There is a small painting by him in the Tate Gallery entitled *Dutch sea coast* (No. 3) which somewhat resembles *The shore at Egmond-aan-Zee* by Jacob van Ruisdael. The clothes of the figures in Callcott's picture would seem to indicate that it was a copy of a Dutch painting. Several contemporaries remarked on the Dutch influence in his work. 'Sir George [Beaumont] had been today at Kensington & had seen Calcott's pictures', Farington wrote in April 1806, 'He spoke of them as being like pictures by Ruysdael, which had been worn down and then worked upon in a fuzzy manner, but that there were silver grey skies well imitated & good colour'.⁶

Callcott would also have been aware of the marine work of the French school. Joseph Vernet's shipwreck scenes were popular on the Continent and many were bought by English collectors. De Louthembourg had received his artistic education in Paris before coming to England in 1771: his dramatic marine subjects influenced Turner and other English artists. It is also worth mentioning that around 1799 Callcott regularly attended a sketching class run by Thomas Girtin, and one of the members was the accomplished marine artist F. L. T. Francia.

However the dominating influence on Callcott was the work of Turner and this would seem to be the main reason for his looking to the sea and the sea shore for subject matter. Callcott first exhibited at the Royal Academy in 1799 and his early landscapes were impressive enough to cause speculation that he might become a rival to Turner. Instead of competing with Turner, he became his most steadfast admirer and for some years he closely modelled his style on that of the older artist. By 1806 Farington was writing, 'Northcote remarked on Calcott's boats in the anti-room painted for Mr. Parker, that Calcott had

A. W. CALLCOTT.
Seapiece,
on canvas,
× 66½ inches.
(5.5 × 169 cm.)
Exhibited British
Institution, 1845.
Petworth Collection
West Sussex.

A. W. CALLCOTT.
*Entrance to the
Pool of London*,
on canvas,
× 87 inches.
(5 × 221 cm.)
Signed with initials;
Exhibited Royal
Academy, 1816.
House of Shelburne,
Stratford, Wiltshire.

founded Himself on Turner's manner, which several others had also adopted, and had "leapt out of the frying pan into the fire".⁷ It was during the years around the turn of the century that Turner painted a number of important sea pieces: *Dutch boats in a gale* was exhibited in 1801; *Ships bearing up for anchorage*, and *Fishermen upon a lee-shore* in 1802; *Calais Pier* in 1803 and *The Shipwreck* in 1805. These paintings impressed a number of the younger artists of the day and it is hardly surprising therefore that Callcott should have been influenced by them.

It is characteristic of Callcott's slow and methodical approach to his work that he should have taken up marine painting cautiously. At first his exhibited work consisted of landscapes and the occasional portrait. We find water-mills, anglers, and rivers appearing with increasing frequency in his pictures; sometimes there is a glimpse of the sea. In 1806 he exhibited *Sea coast with figures bargaining for fish*; in 1807 *Sea coast*; in 1808 *Sea coast with remains of a wreck*. By 1811, when he exhibited *Itchen Ferry*, marine subjects were a regular feature of his work and were to continue to be so for many years.

In 1816 Callcott exhibited *Entrance to the Pool of London*. He took great pains over the preparations for the picture. Mulready told Farington that he 'had beautiful models of Boats made, & proceeds in collecting the materials for His picture so as to make it as perfect as he can'.⁸ The picture was received with considerable acclaim. At the Academy dinner the Duke of Sussex made a speech in which he lavished praise on the painting; and the Academician Thomas Uwins wrote to a friend: 'Callcott has fairly out-boated himself; his picture of the entrance to the port of London is quite as fine as anything Cuyp ever

painted, or anything that has ever been done in this way, in any age or country'.⁹

The painting is remarkably similar to Turner's *Dordrecht: the Dort packet boat from Rotterdam becalmed* of 1818 and it seems likely that in this case Turner was influenced by his own follower. According to Thornbury, Turner had admired the painting because, 'on being told that Callcott had painted one of his finest scenes on the Thames on commission for two hundred pounds, [he] observed in the presence of several patrons of the fine arts, "Had I been deputed to set a value upon that picture I should have awarded a thousand guineas"'.¹⁰ The raw material for the *Dort* came from Turner's visit to Holland in 1817. A study of his sketch books on this trip shows numerous studies of shipping in the canals and there are several drawings which could have formed the basis for the large Dutch craft which dominates the painting. No doubt he was also inspired by the luminous atmosphere and golden tones of Cuyp.¹¹ But the particular viewpoint chosen, and the arrangement of the Dutch boat surrounded by small craft suggest that he saw Callcott's picture of the previous year as a challenge. There were of course many other occasions when he set out to compete with the work of other artists.

While the *Entrance to the Pool of London* must be considered the finest of Callcott's tranquil marines, the masterpiece of his seascapes must surely be the *Seapiece* at Petworth. This lively portrayal of shipping off a harbour mouth will stand comparison with similar subjects by E. W. Cooke, George Chambers and other professional marine artists and is in no way put in the shade by the work of the younger van de Velde.¹² Although Callcott has been unable to resist using some of the traditional props of the marine



3. A. W. CALLCOTT
Dutch sea coast,
oil on wood panel,
6½ × 9½ inches.
(16 × 24 cm.).
Tate Gallery, London



ter (the floating wreckage, the figure standing on jetty, the distant frigate viewed broadside on) his dering of the sky and the sea, and his restrained pouring, give the picture a fine sense of atmosphere. The two paintings mentioned above are large vases (*Entrance to the Pool of London* is over five foot seven foot) but some of Callcott's most attractive fine paintings are quite small and, with their fluid sketchwork, are in the nature of oil sketches. There are good examples in the Victoria and Albert Museum: *A brisk gale: a Dutch East Indiaman landing passengers* (No. 4) and *A sea-port: gale rising* – also titled *Sea-port and jetty*. There are similar pictures in several provincial collections.

Callcott's beach scenes tend to be less successful than seascapes. *The old Pier at Littlehampton*, which is one of ten paintings by the artist in the Tate Gallery, has a noticeably stilted air about it. The sky, and the figures in the foreground are painted well enough but the picture as a whole has a lack of conviction. The same applies to many of his Italian views, and to his pictures of the canals and harbours of Holland and Belgium. Constable may have pointed out the essential weakness of Callcott's work when he referred to one of his seascapes as, 'too much a work of art & labour, not of effusion'.¹³ And yet Constable was impressed by at least one of his marine paintings. In a letter to John Constable in April 1826 he wrote, 'Callcott has a fine picture of a picturesque boat driven before the wind on a stormy sea; it is simple, grand and affecting'.¹⁴ Several of Callcott's seascapes could be justly described in these terms.

4. A. W. CALLCOTT.
*A brisk gale:
a Dutch East
Indiaman landing
passengers*,
oil on canvas,
26½ × 41 inches.
(67 × 104 cm.)
Exhibited R.A., 1830.
Victoria and Albert
Museum, London.

NOTES

1. *Art Journal*, January 1860, p. 99.
2. A. J. Finberg, *The life of J. M. W. Turner*, 1961 edition, p. 298.
3. Quoted by James Dafforne in *Pictures by Sir A. W. Callcott*, R.A. London, 1875, p. 22.
4. John Ruskin, *Modern Painters*, Vol. I, pt. II, sec. I, ch. VII, §18.
5. See the catalogue to the Arts Council exhibition, *Shock of recognition: the landscape of English Romanticism and the Dutch seventeenth-century school*, Tate Gallery, 1971.
6. Farington, Joseph, *Diary*, London, ed. Grieg, 1922–8, Vol. 3, p. 180, (April 5, 1806).
7. *Ibid.*, Vol. 3, p. 219, (May 6, 1806).
8. *Ibid.*, Vol. 8, p. 44 (November 8, 1815).
9. *Memoirs of Thomas Uwins*, London, 1858, p. 44.
10. Walter Thornbury, *Life of J. M. W. Turner, R.A.*, London, revised edition 1877, p. 275.
11. It was suggested in the *Shock of Recognition* catalogue that Turner was influenced by the Kenwood *View of Dordrecht* by Cuyp. However, Professor Waterhouse has pointed out that this painting was not brought to England until ten years after the *Dort* was painted. (*Burlington Magazine*, January 1971, p. 110).
12. It is instructive to compare Callcott's picture with *Scheveling pinks running to anchor off Yarmouth* by E. W. Cooke, *A Dutch boeier in a fresh breeze* by George Chambers, and *A small Dutch vessel closehauled in a strong breeze* by van de Velde the Younger (see *Marine painting in England: 1700–1900* by the present writer, Studio Vista, October, 1973).
13. Farington, *Diary*, Vol. 4, p. 108 (April 1, 1806).
14. C. R. Leslie, *The memoirs of the life of John Constable* London, 1843 (cited 1951 edition), p. 155.

A Roubiliac Contract

William Allan

Roubiliac died in January, 1762; it took almost four months for his executors and friends to make enough sense of his tangled affairs to organise a sale of his goods and chattels. Like so many of his lesser contemporaries, the great sculptor died badly in debt. It was generally known that in the last few years of his life he had recourse to moneylenders, 'going to the city to receive money', and it is reasonable to assume that the accumulation of debts and interest charges was way beyond what a man of his promiscuously kind and forgetful character could cope with. It is therefore of especial interest to learn something of the conditions under which Roubiliac sculpted, and the way in which he was commissioned to work.

Bevis Hillier recently bought from John Wilson, the dealer in autographs, the original contract given to Roubiliac for the monument to Mary Myddelton in Wrexham Parish Church. This document, drawn up by a repetitious but doubtlessly shrewd Welsh lawyer, evokes the unromantic, toilsome element of the sculptor's daily round in a way which the superbly allegorical monuments can never do. That is one of the pitfalls of eighteenth-century studies; the dilettante or impressionist can so easily be lulled by the exquisite proportions of Palladianism, the perfectly antithetical prose and well ordered verse and the carefully fostered myth of the 'polite age'. It becomes almost compulsive to think of the eighteenth century as a tidy, sunny era in which educated and enlightened patrons encouraged the arts against a backcloth of romantic permissiveness and martial ardour. Nothing moves, and it takes the sour reek of a Smollett novel or in this case a prosaic contract to bring us back to humdrum.

Roubiliac was paid three hundred pounds for the monument to Mary Myddelton; one third of the money was paid on signature, one third at the half-way stage and the last third when the work was finished and formally approved. It reads just like a modern publisher's contract, and in the same way the magic figure of three hundred pounds is allowed to tantalise and torment the imagination of the artist, coming as it does 'over and above the expenses and charges of package, cases, carriage and putting up of the same'. The sculptor was given sixteen months in which to complete the work, from April 30, 1751, the date on which the agreement was signed. The date is significant in that Roubiliac went to Italy in the following year, and it would therefore seem likely that the Myddelton monument was the last work he executed before coming in contact with the sculpture of the Italian

baroque, which made such a strong impression on him. It has generally been thought that the monument was sculpted earlier, in 1748 or 1749, between the monument to the Duke of Argyll and that of Field Marshal Wade. The fact that it was undertaken in the same year as the even more ambitious monument to General Fleming, in Westminster Abbey, bespeaks an application rare even in a man of Roubiliac's tempestuous energy. Although the expedition to Italy seems to have been arranged at very short notice, the prospect of visiting Rome and viewing its wonders was such a common currency at Slaughter's coffee house that it is conceivable that Roubiliac's outburst of creative energy may have had to do with his friend Thomas Hudson's determination to go to Italy at that time 'to say he had been there'. At any rate, Roubiliac's perennially chaotic finances must have been a little more buoyant than usual, and facilitated his three-month sojourn in Italy.

The monument to Mary Myddelton is one of the most dramatic of all Roubiliac's sculptural compositions; Mrs. Esdaile in her *Life and Works of L. Roubiliac* refers to its 'bewildering reality' and writes that 'so vivid is the effect, so three dimensional the composition, that the scene appears to be actually taking place'. Certainly the pure colour and graceful flowing lines of the white figure of the girl contrast striking fashion with the dirty yellow marble of the falling and cracking pyramid above her, and the smooth black marble of the sarcophagus itself. Thomas Pennant, author of several travel books including *A Tour of Wales, 1773*, found the monument a matter for irony as well as admiration. 'She (Mary Myddelton) is represented rising out of her tomb in all the fullness of youth and beauty, a growing plant at her side. She died a very withered woman; but I like the thought of the sculptor, allusive to the sublime passage in the burial service: the trumpet shall sound, and the dead shall be raised incorruptible, and we shall all be changed. Above is a shattered pyramid and, who might have been well excused, the gross representation of the angelic beings sounding the awakening call. Pennant's mild reservations were only the prelude to a long record of disfavour which has persisted to this day; despite Wesley's approval, Evangelicals have never quite been able to accept the pomp and urbanity of Roubiliac's monuments; an excess of human ingenuity and imaginative force was antipathetic to the more intense and humbler nonconformist view of death. Death is a triumph, certainly – but for the Christian faith, not Mr. Roubiliac. The disciples of the

Colour.

LOUIS-FRANÇOIS
ROUBILIAC.
Monument to
Mary Myddelton in
Wrexham Parish
Church.



The Agreement
for Erecting a Monu-
ment for Mr Myddelton
Ap 30th 1751

Whereas a Monument in Marble is intended to be erected to the Memory
of the late Mr Myddelton of Ruanawdd in the County of Denbigh-
shire in the Parish Church of Wrexham in the said County and Whereas
Jouin Francis Roubiliac of Saint Martin's Lane, in the Parish of St Martin's
in the Fields in the County of Middlesex Sculptor, having made a Model or
Design for that purpose approved of by Mr William Lloyd Justice of the
said Myddelton Now it is hereby agreed between the said Mr
Lloyd and Mr Roubiliac that the said Mr Roubiliac shall and doth hereby
promise & undertake to make & erect or cause to be erected a Monument
of Marble at or upon the place appointed for that purpose in the Parish
Church afore said agreeable to the above design, or Model (some little
Variation which may in the prosecution of the work be found necessary to
be made to embellish or ornament the design only excepted) upon the
following Terms or Conditions Vizt

That the sum of three hundred pounds shall be paid for the
Execution & Erection of the said Monument, One hundred pounds
whereof, by way of Advance is to be paid on the signing this Agreement
One hundred pounds more when the same shall be half finished and the
remaining One hundred pounds immediately after the same shall be
completed erected & put up over & above the Expenses and Charges of
Packages, Carriage & putting up of the same

That the said Monument shall be entirely finished & put up in
the place above mentioned within sixteen Months from the time of signing this
Agreement in pursuance of which said Agreement the said Mr Lloyd shall
hereby acknowledge the receipt of the said One hundred pounds from the said
Mr Lloyd and in Consideration thereof and of other payments to be hereafter
made as aforesaid Both hereby promise & undertake to begin finish
complete & erect the said Monument of & with the best Marble of each kind
as also the Sculpture thereon in Gold Letters according to the form Model

a Design aforesaid (except as before excepted) within the
the said time of the said Mr Lloyd on his part shall
to pay to the said Mr Roubiliac as well the said further
pounds when half the said work shall be done as also the
sum of One hundred pounds immediately after the said work
completed & erected according to & in pursuance of the a-
bove & above the Charges & Expenses of Carriage & pack-
aging up the said Monument in Wrexham whereof the
have accounts interchangeably set their hands the
Day of April 1751

Witness
My Seal & Sign

1. The Agreement
neatly folded.

2. The text of Roubiliac's contract,
bearing his signature on the second page.

Gothic revival thought Roubiliac's work insipid, and in extreme cases dubbed both churches and monuments of the eighteenth century a vain and insulting return to pagan styles and practice. It is still true that viewed for the first time, the Myddelton monument, as Pennant suggested, contains elements of bathos; however, this is largely because of present-day resistance to composition so ardently sentimental, and so pointedly allegorical. Sir Richard Myddelton of Chirk, who commissioned the work, is unlikely to have had any such misgivings; he wanted a monument to his adored sister, and Roubiliac obliged by making him what the Gentleman's Magazine called 'a veritable Chef-d'oeuvre'.

The Myddelton family had dominated the political life of north Wales for nearly two hundred years. Sir Hugh Myddelton obtained the charter of Incorporation for Denbigh in 1596. Sir Thomas Myddelton of Chirk was Lord Mayor of London at one stage of his career, and his daughter-in-law, Jane, achieved fame by the apparently less arduous method of becoming the mistress of the Duc de Grammont and Lord Ranelagh. Old Sir Thomas, who was a stern Puritan and served as one of Cromwell's major-generals, cannot have been very pleased at Jane's headlong and colourful career. By the 1740s the Myddelton family were of little more than local prominence; it is possible that the decision to employ a

leading London sculptor to make the tomb at Wrexham may have been partly inspired by the example of another notable Welsh family, Williams-Wynn. In 1749 Rysbrack was commissioned to erect a monument to Sir Watkin Williams-Wynn at Ruabon, also in Denbighshire. Perhaps piety and brotherly devotion were mingled with family pride in Sir Richard Myddelton's case; it would be interesting to know on what terms of intimacy the two families lived.

Another intriguing speculation concerns Roubiliac's second marriage. His first wife died sometime in 1751, and in January 1752 he married Elizabeth Crosby, a beautiful heiress from Deptford, aged twenty-four. There is a great deal of mystery attached both to the romance and its outcome, which Mrs. Esdaile unfolds with loving care. Her view is that Miss Crosby's family had disapproved of Roubiliac's professional status and lack of funds, with the result that the marriage took place in a strange parish without the customary family celebrations. That it took place at all may have been due to the fact that eight months had elapsed since the Myddelton monument had been commissioned, and the second hundred pounds must have reached Roubiliac at the end of December 1751; he and Elizabeth were married less than a fortnight later. A far-fetched and profitless speculation, perhaps, but a romantic one to be inspired by a dry thing like a contract of employment.

'Specimens of Ancient Furniture'

Clive Wainright

Specimens of Ancient Furniture owes its existence to the antiquarian movement of the first decades of the nineteenth century. This was no new movement; early in the sixteenth century antiquaries and scholars had started to take a keen interest in British antiquities.¹ During the seventeenth century the number of publications relating to this subject began to greatly increase, one has only to think of works such as Dugdale's *Monasticon Anglicanum* of 1655–73, Anthony à Wood's *Historia et Antiquitates Universitatis Oxoniensis* of 1684 or the various seventeenth-century editions of Camden's *Britannia*.² During the eighteenth century the Society of Antiquaries acted as a focus for the increasingly serious study of British antiquities with groups of private individuals such as the Walpole, Gray, Chute and Mason circle carrying out their own investigations. With the increasing interest in the classical antiquities of Greece and Rome, fostered by the Society of Dilettanti and individuals such as Stuart, Wood, Hamilton and the Adam brothers, those interested in British antiquities had to compete for attention with an increasing flood of books on classical antiquities. This competition was still strong in 1835 and was felt by Sir Samuel Rush Meyrick who said in his introduction to *Specimens of Ancient Furniture*: 'A feeling has now arisen for the ancient decorative style which it is hoped the present work will materially assist, for however beautiful the elegant simplicity of Grecian forms, these are not of themselves sufficient to produce that effect that should be given to the interior of an English residence'. Though during both the eighteenth and earlier nineteenth centuries many people's enthusiasm for classical antiquities knew no bounds there were always those who felt a romantic and emotional preference for native British antiquities. When Schinkel in Germany in 1810 and Pugin in England in the 1830s put forward the persuasive argument that gothic architecture – and by implication other gothic objects also – was the only morally acceptable architecture for a Christian country or individual, the moral justification for studying and collecting British mediaeval objects was complete.

Between 1800 and the publication of this book in 1836 a large number of increasingly well illustrated and archaeologically accurate books were published. Foremost in this field was John Britton with his numerous beautifully illustrated architectural and topographical publications: for instance his three multi-volume works *The Architectural Antiquities of Great Britain*, *Cathedral Antiquities* and *The Beauties of England and Wales*, the publication of which stretched over the

first three decades of the century. Sir Samuel Rush Meyrick was at the time of publication of *Specimens* collaborating with Britton and several others upon a new edition of John Carter's *Specimens of Ancient Sculpture and Painting Now Remaining in this Kingdom*... The new edition eventually was published in 1838. This important book had been first published in 1780 by John Carter, the defender of the gothic style in architecture and an active member of the Society of Antiquaries. Both Carter and Meyrick used *Archaeologia*, the periodical of the Society of Antiquaries, as a vehicle for the publication of their researches. It will be noticed that many of the individuals mentioned in the essay were members also and would have met at the meetings of the Society.³

The main individuals involved in the publication of this book were Henry Shaw, FSA, who drew and engraved many of the plates, Sir Samuel Rush Meyrick, KH, LLD, FSA, who wrote the introduction, William Pickering, the publisher, Charles Whittingham, the printer, and Thomas Lister Parker, FSA, to whom the book is dedicated. The importance of the achievement of Pickering and Whittingham and their impact upon nineteenth-century book design has been fully dealt with elsewhere.⁴ Pickering was responsible for publishing some of Shaw's most beautiful and important books, some of which will be considered later.

Thomas Lister Parker (1779–1858) was a respected antiquary and authority upon mediaeval antiquities.⁵ In 1804–05 he carried out extensive alterations to his family seat, Brownsholme Hall, Yorkshire, a basically sixteenth-century house; Jeffrey Wyatt – later to become Sir Jeffrey Wyatville – was in charge of the alterations. The house was fully described by Parker in 1815 in an elegant book called *Description of Brownsholme Hall in the West Riding of the County of York*. The plates were drawn by J. C. Buckler the architect, topographical and antiquarian artist who drew some of the objects in *Specimens*. Parker owned a large collection of Buckler's watercolours and drawings. Brownsholme, with the arrangement of the collections of objects in its rooms, was an early example of the mediaevally orientated antiquary's house. This type of house and collection was to become common later in the nineteenth century. Parker's Brownsholme or Meyrick's Goodrich Court – which will be mentioned later – in fact displayed mediaeval objects in the way that Sir John Soane's House in Lincoln's Inn Fields did classical objects. A passage from Parker's book will show the curious range of objects which appealed to

him and his friends; '... an old oak livery cupboard richly carved, used in former times as a sideboard... a British Battle-axe found in a field near Preston... a pair of boots of Charles the First's Reign, and two large cannon-balls; and a most curious crossbow... A perfect round shield... The skull found in the west wing. The long oak table... A very curious ancient scotch piggin... The old embroidered cushion with arms and date 1450...'.⁶ Many of these objects are similar to those Walpole had assembled at Strawberry Hill and Parker's published description of Brownsholme has much in common with Walpole's published description of Strawberry Hill. But whereas Walpole had the interiors of Strawberry Hill decorated in an ancient style executed in modern materials Parker had much ancient woodwork, panels, fire surrounds and so on incorporated into the rooms at Brownsholme. An active member of the Society of Antiquaries, Parker was elected a fellow in 1801. (Meyrick did not become one until 1810.) Two offices which he held must have appealed greatly to his antiquarian tastes. He held the sinecure 'Trumpeter to the Queen' and was the hereditary 'Bow-Bearer to the forests of Bowland' – in Lancashire. The fact that he enjoyed these anachronistic titles demonstrates his deep interest in customs of the past.

The book under consideration is usually known as 'Shaw's *Specimens of Ancient Furniture*' but in fact the scholarly introduction and probably the plate captions were the work of Meyrick. There seems little doubt that the publication of this book stems from the efforts of Meyrick and his antiquarian friends rather than from Shaw himself. It must be remembered that Shaw (1800–73) was a much younger man than Meyrick, Parker and their friends. The book perhaps should more justly be called 'Meyrick's *Specimens of Ancient Furniture*'. To judge from Shaw's other publications – which are all of a very high standard both in their plates and typography – we owe to Shaw the beauty of the plates and typography of *Specimens*. Shaw's contribution to nineteenth-century book design has been fully dealt with elsewhere.⁷ His great genius lay in reproducing by hand almost perfect copies of mediaeval manuscript illuminations.

Some of Shaw's finest work of this type was to be seen in the exhibition *The Decorated Page* at the Victoria and Albert Museum in 1971. The Victoria and Albert Museum Library has in its collections ninety-five full-page facsimiles of mediaeval manuscript illuminations, which were carried out by Shaw himself and are upon vellum. The album in which they

are bound dates from 1865, and they are of the highest standard and must have taken a number of years to execute; it is thought that Shaw had intended to publish them.

Shaw's first publication in 1823 was *A series of Details of Gothic Architecture*... *The History and Antiquities of the Chapel at Luton Park*, his second, was published by James Carpenter in 1829 at three guineas. These first two publications were interesting but not of the superb quality that he attained in his third book. This was *Illuminated Ornaments selected from Manuscripts of the Middle Ages* with a description of the plates by Sir Frederick Madden of the British Museum. This was printed by Charles Whittingham at the Chiswick Press and published by William Pickering; the quarto version cost five guineas and the large paper ten guineas, and it set the high standard which we see in *Specimens*. This high standard once attained, was maintained throughout the rest of Shaw's publications until his death in 1873. The most important of the later publications are: *Dresses and Decorations of the Middle Ages*, (two volumes), 1873; *The Decorative Arts Ecclesiastical and Civil of the Middle Ages*, 1851; *Specimens of Tile Pavements*, 1858; *A Handbook of the Art of Illumination*, 1860. Shaw's hand-coloured books became anachronistic with the invention of chromolithography but they represent the best in their field. Little is known of his life but it would seem from his publications that his genius lay in his graphic work and though his knowledge of the middle ages must have been considerable⁸ the scholarly apparatus of his books was usually the creation of others. This was the case in *Specimens*, similarly with *Details of Elizabethan Architecture* published in 1839: here the author of the introduction – probably the plate captions also – was Thomas Moule the antiquary and author of, among other things, *Bibliotheca Heraldica Magnae Britanniae* of 1822. The names of Richard Bridgens⁹ and Thomas Willement appear upon some of the plates. Thomas Willement (1786–1871) besides being an important designer of stained glass, and decorative designer and painter, was a notable expert upon the middle ages and the sixteenth century and may well have been involved in choosing the illustrations; he may also have worked upon the introduction. Many of Shaw's books first appeared in parts, as did *Specimens* the fifth part of which was being announced in 1834,¹¹ the year in which the parts of *Details of Elizabethan Architecture* began to appear. The part issues of *Specimens* stretch from 1832–35, which accounts for the various dates that appear upon the

ates. When it appeared in book form in 1836 there were several versions:¹² the basic book, quarto uncoloured cost two guineas; quarto with some plates coloured four guineas; large paper imperial quarto with all plates coloured eight guineas and most magnificent of all with all the plates extra finished in colours and shaded at ten guineas.

Sir Samuel Rush Meyrick (1783–1848) practised as a lawyer for a number of years but was an active member of the Society of Antiquaries having been elected a fellow at the comparatively early age of twenty-seven. He was a frequent contributor to *Archaeologia* and wrote articles on subjects as diverse as *Remarks on the ancient mode of putting on armour* in Volume XX of *Archaeologia* and *Effigy of De Manley, formerly in York Minster* in Volume XXX. He caused to be built to his specifications a splendid castellated mansion called Goodrich Court, which was situated upon the banks of the river Wye in Herefordshire. The architect was Edward Blore, himself an F.S.A., a notable antiquary and author of the important and beautifully illustrated book *Monumental Remains of Noble and Eminent Persons* of 1826. Blore had also worked for Walter Scott of Abbotsford in the early 1820s. Goodrich Court was designed specifically to house Meyrick's large and important collection of armour. It is as a arms and armour scholar and collector that he is chiefly remembered. He was in 1827 involved in the rearrangement of the Tower of London Armouries and in 1828 he was called in to arrange the armour at Windsor Castle: for these services he was knighted in 1832 by William IV. His first published book was *The History and Antiquities of the County of Cardigan* of 1808, which was followed in 1815 by *The Costume of the original Inhabitants of the British Isles* which he wrote in co-operation with C. H. Smith. His most important work, however, was *A Critical Enquiry into Ancient Armour* (three volumes), 1824, a scholarly and beautifully illustrated book which is still of use today. He followed this with the introduction to *Engraved Illustrations of Ancient Armour . . . at Goodrich Court Herefordshire* (two volumes) in 1830. Joseph Skelton executed the plates. This latter book was so popular abroad that it went into a German edition of 1836. His collection was shown after his death at the Manchester Art Treasures Exhibition of 1857 and in 1869 at the South Kensington Museum where it was enthusiastically received.¹³ The whole collection was offered to the nation for £50,000 but the money was not forthcoming and it was sold; many of the objects were bought for the Spitzer Collection in Paris.

I have only the space to deal with a few plates from *Specimens of Ancient Furniture*, although each object illustrated is of interest in a number of ways. One point that arises in connection with a number of the objects illustrated is the matter of the reproductions of early furniture that had been produced in England from the 1780s. J. C. Loudon made the following interesting comment in 1839: ' . . . there are abundant remains of every kind of Elizabeth furniture to be purchased of collectors. These when in fragments are put together, and made up into every article of furniture now in use . . . the antiquary who desires a perfect idea of any article of furniture mentioned by Froissart, Chaucer, or Shakespeare; the architect, who wishes for standard authorities for the restoration or imitation of ancient buildings; the painter who is anxious to produce a historical picture which shall challenge the most fastidious criticism; or the histrionic manager, who is ambitious, in scenery, to rival John Kemble's correctness in costume we refer to Shaw's *Designs for Ancient Furniture*'.¹⁴

A number of the illustrations are taken from mediaeval illuminated manuscripts which provide an excellent source of furniture designs for archaeologically orientated furniture designers. The chair shown in No. 1 was sold at auction in 1971 by a leading London auction house. It was interesting that the chair was very close to its illustration in all respects and it was possible to ascertain by comparing it with that

1. 'Chair of the time of Henry VIII, in the possession of Joseph Abel, Esq. Surgeon, Mitchel Dean, Gloucestershire'. Plate XI of *Specimens*.

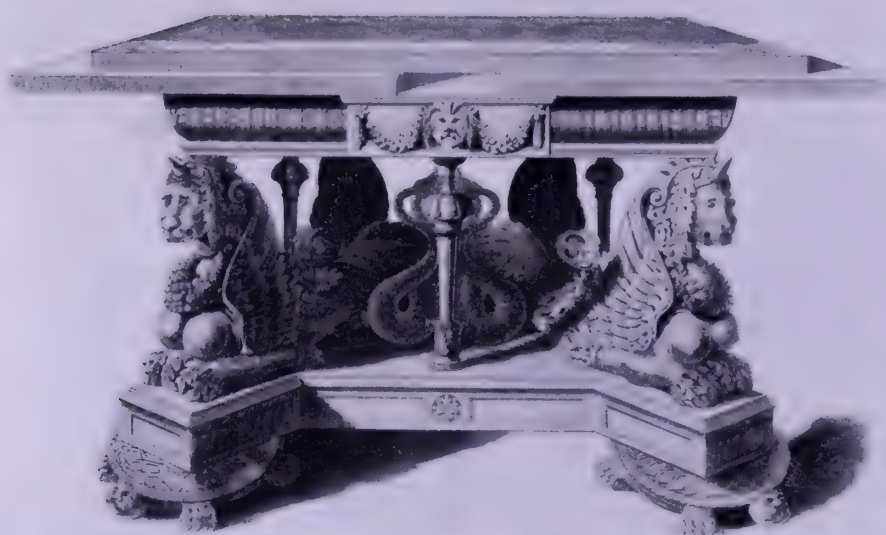
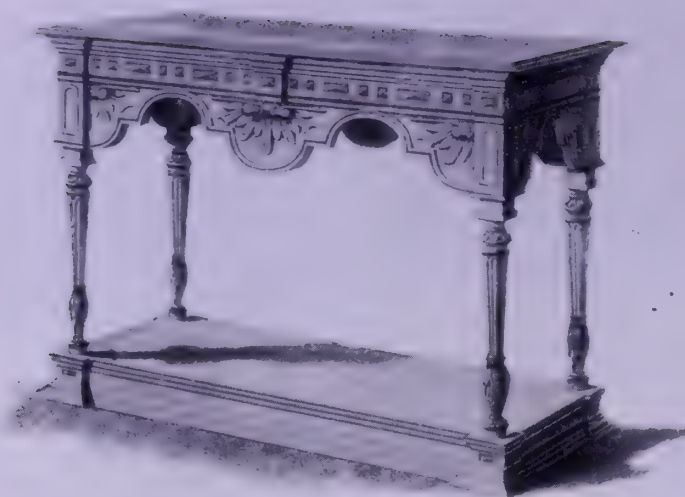




A black and white photograph of a small, ornate wooden cabinet or desk. The cabinet has a flat top, a decorative front panel with a central circular motif, and four legs with carved details. The top panel is slightly raised on the right side.

illustration that it had been very little restored since the 1830s. This was such an important source book for designers that many of the objects shown in it have been reproduced during both the nineteenth and twentieth centuries. Thus any object that exactly resembles one illustrated must be viewed with caution as it may not be the original used for the illustration but only a copy. No. 2 shows an ebony chair from Strawberry Hill; its owner is given as 'Mr. Webb, Old Bond Street'. John Webb was in fact a leading dealer in furniture and other objects, who was active from the 1830s to the 1860s. No. 3 shows a table the whereabouts of which is unknown, but from the illustration it would appear to have been a confection

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4. 'Two Tables at Hardwick Hall, Derbyshire, the Seat of the Duke of Devonshire'. Plate XXIII of *Specimens*.

Derbyshire; that supported by 'sea dogs' is of great interest and importance. No. 5 was drawn by Thomas Willement who was mentioned above as having worked with Shaw on *Details of Elizabethan Architecture*. No. 6 shows a dubious looking cabinet, again the property of John Webb; both Webb and Swaby bought and sold a number of 'reproductions' of early furniture. Plate XXVII of *Specimens* shows the 'Great Bed of Ware' which still of course survives in the Victoria and Albert Museum, London. No. 7 was taken from a drawing by J. C. Buckler who executed the plates for the *Description of Brownsholme* . . . The table shown in this plate still exists at Salisbury Cathedral but it is uncertain whether it is a genuine



5. 'Oak Cabinet at
Cornishead Priory,
Lancashire, the Seat of
T. R. Braddyll, Esq'.
Plate XXVI of
Specimens.



6. 'Cabinet or
Wardrobe in the
possession of
Mr. Webb, of
Bond Street'.
Plate XXVIII of
Specimens.

mediaeval survival as Shaw, Buckler and Meyrick thought, or whether it is of late eighteenth-century date. Plate LII of *Specimens* shows several inkstands from Meyrick's own collection, drawn by Meyrick himself, and one of the pairs of bellows shown in Plate LIII is interestingly from Brownsholme itself. The enamelled casket shown in No. 8 was and is in many ways the most important object illustrated, and is a very rare and beautiful example of mediaeval enamel work, now on display in the Victoria and Albert Museum.

It will be seen from my few comments upon the plates and upon the individuals involved in the publication of this book that most of the important antiquaries, dealers and collectors of the 1830s were in some way connected with it. *Specimens* allowed the public at large to see the splendour of British mediaeval, sixteenth- and seventeenth-century furniture and objects. With other contemporary publications, it helped to set the fashion for furnishing houses in the Neo-gothic or Neo-Elizabethan styles as an alternative to the Neo-classical or Neo-rococo styles.



7. 'Ancient Lanthorn in the Bishop's Palace at Wells'. Plate XLVI of *Specimens*.



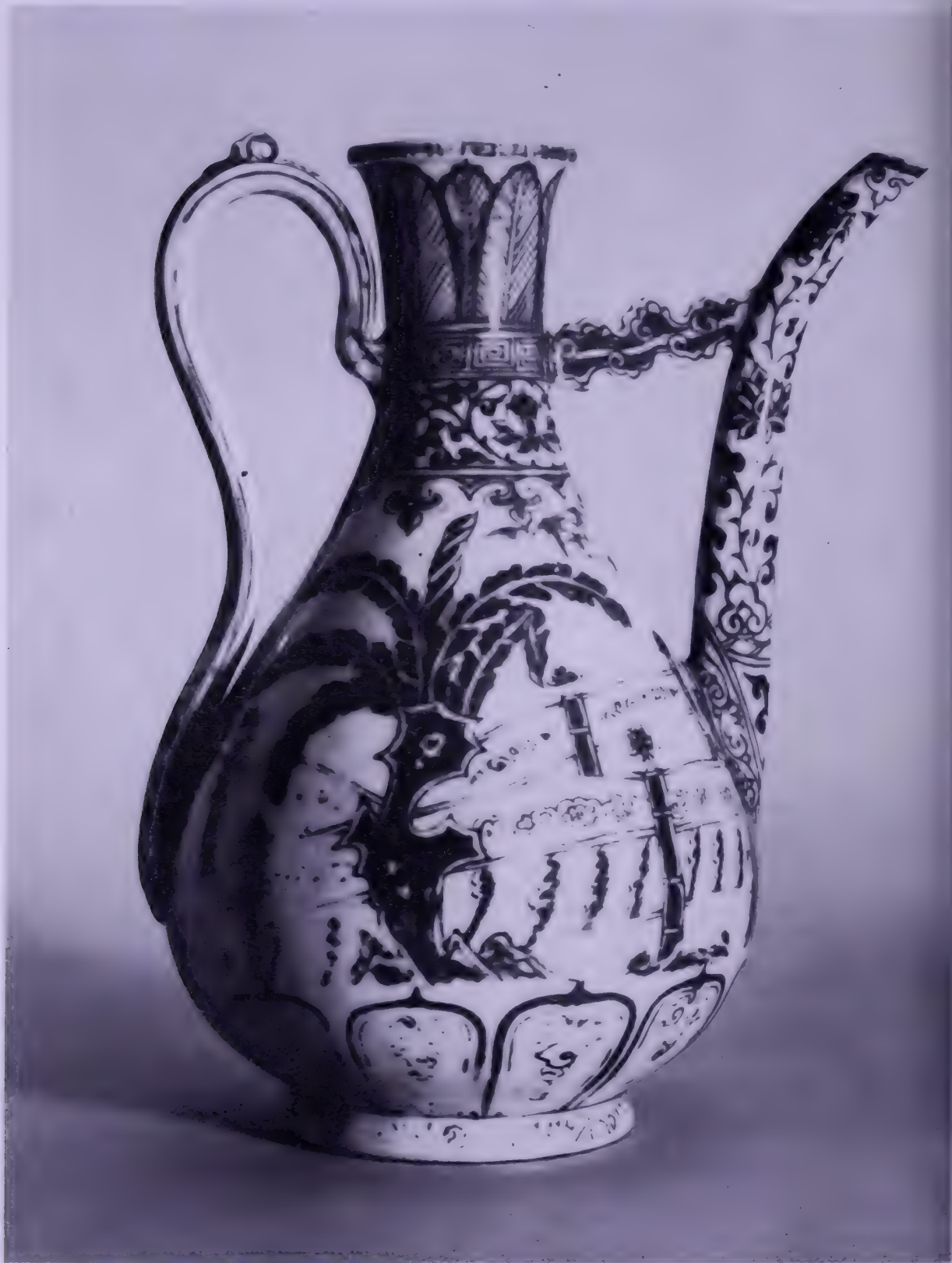
NOTES

The antiquarian movement in the sixteenth century is fascinatingly discussed in T. D. Kendrick, *British Antiquity*, 1950.
The key figures of the antiquarian movement during the seventeenth century are thoroughly dealt with in D. C. Douglas, *English Scholars*, 1939.
Many of the individuals mentioned in this article and the antiquarian circles in which they moved are described in Joan Evans, *A History of the Society of Antiquaries*, 1956.
Sir Geoffrey Keynes, *William Pickering, Publisher*, 1970.
I am indebted to Simon Jervis for information concerning Parker and Brownsholme. See also *Gentleman's Magazine*, 1858, pp. 447–448.
T. Lister Parker, *Description of Brownsholme Hall* . . . 1815, pp. 6–7.
Ruari McLean, *Victorian Book Design*, 1972, pp. 64–71.
The only evidence that Shaw was involved at all in archaeological investigations is that given in a letter to the Society of Antiquaries dated April 30, 1856. See Evans, *loc. cit.* p. 307. In this letter he asked for a grant of money towards further explorations at Chertsey Abbey, his request was refused. It is interesting that two years later in 1858 he published *Specimens of Tile Pavements*: in this appear tiles from Chertsey.

9. See my forthcoming *The Connoisseur* article on *Furniture with Candelabra and Interior Decoration* by Richard Bridgens for Shaw and his relationship with Bridgens.
10. Thomas Willement's own house was a mediaeval priory, it was restored by him during the 1840s. Into it were incorporated a whole variety of fragments of stained glass carvings etc. I have dealt fully with this in 'Davington Priory, Kent', *Country Life* Vol. CLI, pp. 1650–56 and pp. 1716–19. For further information see my article 'Thomas Willement's Stained Glass Windows in the Choir Aisles [of St. George's Chapel Windsor]'. *Report of the Society of The Friends of St. George's and The Descendants of The Knights of The Garter*, 1971–72, pp. 105–118.
11. *The Architectural Magazine*, Vol. I, 1834, p. 44.
12. W. T. Lowndes, *The Bibliographers Manual* . . . new ed. by H. G. Bohn, 1864, Vol. III pp. 2371–72. Also given are valuable details of Shaw's other publications.
13. *Illustrated London News*, January 2, 1869, p. 10. I am indebted to Claude Blair for this reference and also much useful information concerning Meyrick and his circle. I am also indebted to Anthony North for information concerning Meyrick.
14. J. C. Loudon, *An Encyclopaedia of Cottage Farm and Villa Architecture and Furniture* . . . 1839, p. 1102.

8. 'Casket of Enamelled Copper in the possession of George Pocock, Esq. London'. Plate LXII of *Specimens*.

1 & 2. Copper-red painted porcelain ewer. Height 32.5 cm. Late fourteenth-century. *Eskenazi Galleries.*



Decorated Porcelain Ewer



The rapid change-over from stoneware to porcelain as the predominant ceramic material used by the Chinese took place in the Yüan period (1279–1368) and was virtually completed by the end of the fourteenth century, when the Mongols at last were eliminated from China either in battle or by expulsion and the empire was once more under the control of a native dynasty. During the fourteenth century under the Yüan the porcelain was to a large extent dominated by the use of underglaze cobalt blue, which in the first instance was developed for the benefit of the overseas market, the Chinese people of education viewing the material with a disparaging eye and condemning it as thoroughly vulgar. After the collapse and departure of the Mongols, however, a new era opened, because it was necessary on account of the temporary reduction in foreign trade to develop the domestic market to satisfy the economic needs of those engaged in the ceramic industry and to please the aesthetic sensibilities of the Chinese at all levels¹. It is to this period, when porcelain was already generally preferred and an aesthetic transition from Yüan 'vulgarity' to Ming 'imperial taste' was in process of accomplishment, that the ewer which is the subject of this article belongs (Nos. 1–4). The vessel is one of an important group of objects lying midway in style between a type dominated by alien influences, chiefly Islamic,² and a purely native tradition such as was to succeed it in the fifteenth century, under imperial and aristocratic patronage, characterised by a preference for free and rather open disposition of natural elements on the surface. The importance of the group to which the ewer belongs lies in two points.

The first is in the use of copper-red in place of the more usual cobalt blue. The pre-eminent position of copper-red as a decorative pigment during the last quarter of the fourteenth century was almost certainly the result of the restrictions on the overseas trade immediately following the eviction of the Mongols, which meant that regular supplies of cobalt blue, imported from the Near East during the fourteenth century, were no longer available. The difficulties of firing copper-red are considerable, so that from the technical point of view cobalt, which can practically never go wrong, is always to be preferred. The fact that copper-red, despite the technical difficulties in its use, was substituted at this time is clear indication of the changing taste of the Chinese. There was by now less desire for restraint in decoration among educated patrons and public than there had been a century earlier, and even the celadons, so widely noted for their

refinement and restraint, were now often elaborately decorated, as may be seen in a number of rather massive jars and vases of which good representative examples are the Philadelphia jar and cover exhibited at Cleveland in 1968,³ the heavily moulded jar with incised details in the Baur collection in Geneva,⁴ and the moulded bowl in the same collection ornamented with scenes from the drama *P'i-p'a chi*, 'The tale of a guitar'.⁵

The second point to which attention needs to be paid is the treatment of the main field, which among the underglaze painted ewers and vases is so far as we know unique, though it is not unique when a wider range of material is considered as we shall discover later. The first step is to describe the piece with some precision.

The ewer is pear-shaped with a slightly spreading mouth and with a long outward curving spout springing from just over half way down the vessel, being tied to the neck by a cloud-form bar. On the other side of the neck is a double grooved, or fluted,

3. Detail showing fungus scroll.



A Chinese Copper-red Decorated Porcelain Ewer

the rising in a curve to a point almost level with the rim; the handle is surmounted at this point by a small loop to which a lid could be tied with cord. The handle then curves downward and is attached to the body well below the midway line, the junction with the body being emphasised by the use of three simulated studs, an indication of the ultimate ideal form from which the ceramic shape derives. The strong foot-ring is very slightly spreading and is ornamented round the outside with classic scroll and a band of the more usual key-fret. The glazed base is white and has at some time been drilled through, presumably with the idea of turning the object into a lamp in spite of the inappropriateness of the form. The handle has been broken off and riveted back to place very neatly and well. The type of rivet used is identical with those found in the Near East, especially in the collection of the Topkapu Sarai in Istanbul, so it seems possible that the ewer was at one time in the Near East. The copper-red decoration is singularly rich and has been executed with a sure hand, being dominated by the plantain, bamboo, stylised rocks and balustrades in the central field, which is bordered below by a band of detached petal motifs incorporating stylised cloud-like curlicues, and above by a band of pendant trilobate elements. Above this is a neatly drawn lotus scroll, and on the level of the junction of the handle and spout tie-bar is a band of the key-fret, while on the upper part of the neck, where it spreads to the mouth rim, bordered by a second narrow band of key-fret, is a band of erect plantain leaves, the edges of which are reinforced with a strongly painted line, and the central rib, by contrast, left open. The spout is elaborately decorated with classic scroll and lappet elements, and just above the junction with the body, which is embellished with a band of classic scroll, is a stylised fungus spray. Fungus scroll adorns the outer face of the double fluted handle (No. 3) and classic scroll is painted on the inner face (No. 4).

The quality of the drawing is exceptionally fine and indicates in most of its parts the hand of an experienced ceramic painter. The more formal elements of the design belong to a repertory which had long been current, so that each would have been familiar and well practised, but the difficulties presented by the need to take the lotus scroll up the spout without overcrowding and all round it without breaking the linear rhythm must have been severe, so too must have been those encountered in treating areas on the body restricted by the rise of both spout and handle, to say

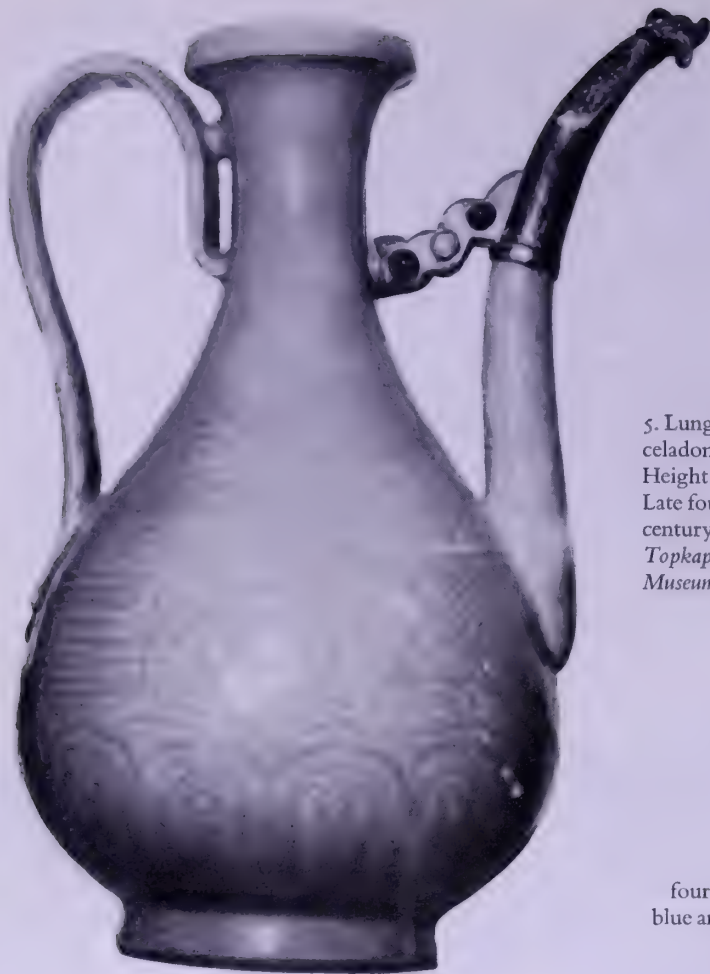
nothing of the classic scroll so fluently painted on the inner face of the handle (Nos. 3 and 4).

The only really comparable copper-red decorated specimens are the ewer of similar shape formerly in the Palmer collection,⁶ and the pear-shaped vase in the Palace Museum in Taiwan.⁷ In both the main design is rather open and includes decorative rocks, plantain and bamboo, but in neither are there balustrades. It is worth noting, too, that the painter of the Palmer ewer was not the same as the painter of the Eskenazi one. The whole organisation of the field as well as the treatment in detail of the rocks and plantain trees is of a totally different character. Nevertheless these pieces are all of the same period and can be dated convincingly to the last two decades of the fourteenth century.⁸ A similar date can thus also be accorded to the only other two pieces so far recorded that can be regarded as true parallels to the Eskenazi ewer.

These two pieces are in the Topkapu Sarai collection, and one, the ewer (No. 5), is in good condition and is at present on display in the Museum. The other is a

4. Detail showing the classic scroll.





5. Lung-ch'üan
celadon ewer.
Height. c. 32.0 cm.
Late fourteenth-
century.
Topkapu Sarai
Museum, Istanbul.



6. Detail of
fourteenth-century
blue and white bowl.
Topkapu Sarai
Museum.

pear-shaped vase, not on display, which has at some time been drilled with a hole for the fitting of a spout and with two additional holes on the opposite side for the attachment of a handle; evidently the ewer was a more desirable shape and more useful in an Ottoman palace. Both these are Lung-ch'üan type celadons of very stout construction and excellent colour. In both cases the decoration is carved, being executed with astonishing fluency, though with certain modifications on account of the difference in technique between carving and painting. The design in the central field is in both cases a plantain tree rising from behind a decorative rock, and there is balustrading behind. Unfortunately the ornamental posts do not show in the illustration, but although similar to those on the copper-red ewer they are not identical. This may be partly due to the technical limitation imposed by carving as opposed to painting. On other parts of the two Istanbul vessels the decoration is broadly the same except for the filling of the petal panels round the bottom and the classic scroll at the base of the spout which has been replaced by key-fret.

Because the decoration of these three pieces is so unusual it is worth considering it in some detail. Balustrading as an architectural feature has been almost completely neglected from the point of view of art history, and reference to such publications on Chinese architecture as are available is not very rewarding. It does, however, become more so when taken in conjunction with courtly decorative painting and with Osvald Sirén's *Gardens of China*.⁹ With balustrading in both decorative paintings and in such



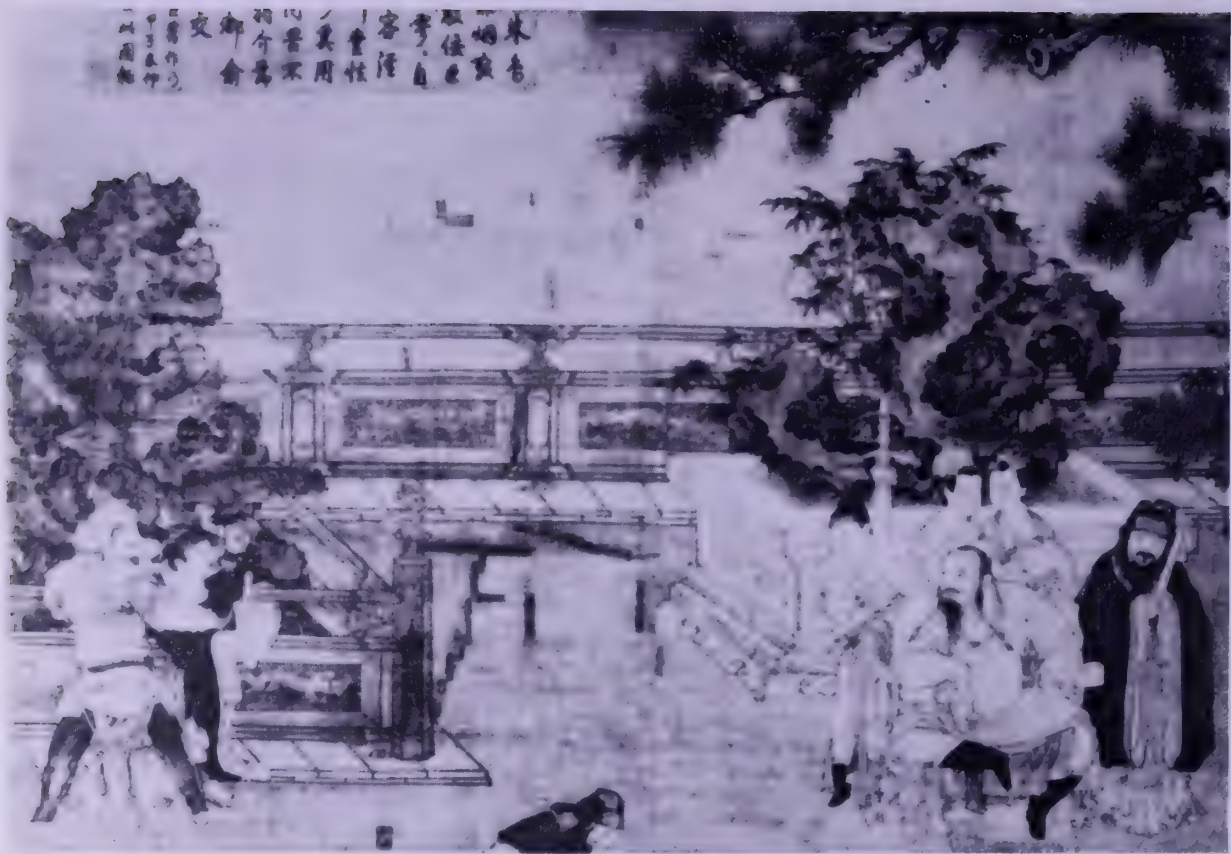
7. P'ing-yang block
print, 'the Sui
Dynasty Harem',
thirteenth-century.

8. Fourteenth-century
blue and white plate.
Formerly Sotheby's.



early gardens as have survived the passing of time, there are also found the decorative rocks and trees. The use of balustrades round houses, bordering lofty terraces and defining prominent features of garden design long antedates the fourteenth century, but it is only in that century that they become a not uncommon decorative element on porcelain. The posts are generally rather plain, but not invariably so, as the two details illustrated here show (Nos. 6 and 8). The lower panelled sections on the blue painted porcelain are usually painted with some kind of wave pattern, more or less conventionalised (No. 8). In the ewer the ornamental posts are even more extravagant in appearance than on the blue and white plates, the heads taking the form of an open lotus flower. The source for this elaborate head is most likely to be blocked printed illustration. Fortunately an excellent example survives from the thirteenth century, printed in P'ing-yang in Shensi and actually found in the province of Kansu far to the west (No. 7). This is the well known 'Sui dynasty harem', a large print of

singularly good quality and a direct ancestor of what were to become widely circulated New Year prints at a slightly later date.¹⁰ Here the lotus flower head of the post is very closely related to the one on the left of No. 2. Other good examples are known in decorative painting as well, one being the hanging scroll attributed to Chang Hsün-li of Southern Sung.¹¹ Later, in the Ming dynasty the lotus was to disappear in this form, only the bud shape being used on the top of a post, so that the form was rounder and smoother in character. When we turn to the panelling that constitutes the lower part of the balustrade, it is clear that the painter has become seriously confused and not really understood what he was supposed to do. The usual treatment in the mid-fourteenth blue and white was to decorate the panels with a conventionalised water or wave pattern, but here it would be quite easy to think that we are having to consider a watercourse, since the convention has become continuous. On one side of the ewer it runs roughly parallel with the railing and is, perhaps, relatively convincing, but on the other side

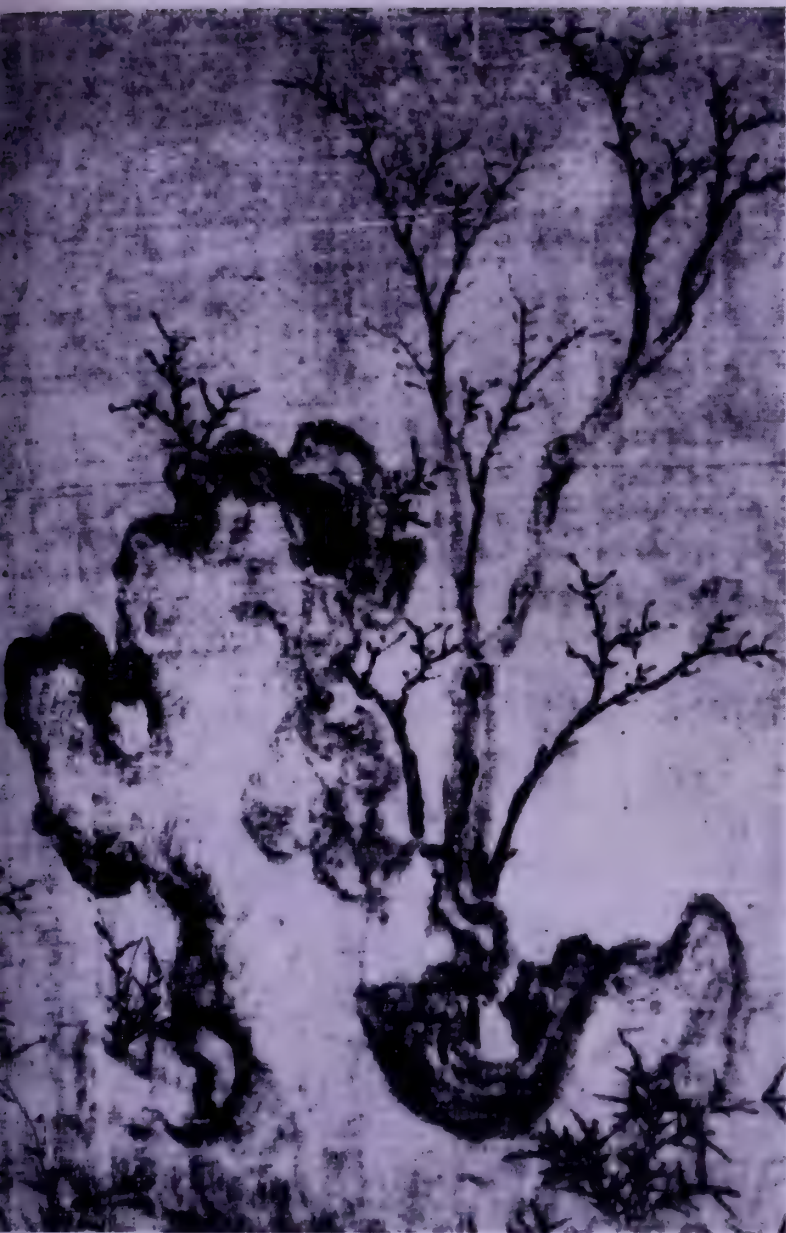


9. Detail of a Song painting showing decorative rock with bamboo behind.

(No. 2) it appears skewed so as to present us with the absurdity of the railing seeming to cross over from one side of a water channel to the other, the post on the farther side being cut off at the bottom as though sunk deeply into a bank. Thus the balustrade makes little or no sense, but nevertheless performs a useful banding function in the decoration.

When it comes to the decorative rock and the plantain tree, the decorator was on firm ground for the orderly arrangement of this theme had become an accepted convention at some time in the Sung period. It has not been possible to pin-point exactly when it became an established mode, but it probably occurred towards the end of the twelfth century when the sophisticated society of Hang-chou, the Southern Sung dynasty capital, became deeply interested in and almost self-consciously admiring of natural beauty and landscaped gardens. Even in late Sung painting the convention was sufficiently secure in principle to compel the artist, whether as garden designer or painter to place the tree behind the grotesque rock when an area was logically approached from the main buildings, or when seen from the most important

viewing point in the garden. Nor did it matter what species of tree was used, for prunus, peony, elm, bamboo and others were all employed with the same effect, the main point of emphasis being the rock which was enhanced by the foliage ground from which it seemed to emerge as a living element. An example of a highly decorative treatment of this theme is shown in No. 9, which is a detail from a very large painting by an anonymous artist and attributed to the Southern Sung dynasty. Examples not unlike this are also illustrated from real gardens by Sirén in his *Gardens of China*.¹² It was not only in decorative painting that the convention was found; even such distinguished scholar painters as Chao Mêng-fu in the fourteenth century adopted it, but used it with a much greater freedom (No. 10). In prints and decorative art, however, the theme not unnaturally became somewhat stereotyped, but even so it was the rugged character of the rock which was the main attraction for the eye and only very rarely is the tree placed in front of the rock, and then the disquieting quality of the arrangement is immediately obvious. Where the motif is employed as part of a decorative scheme in



Rock and tree.
Detail from a
scroll attributed
to Hao Meng-fu,
c. 1322.

conjunction with a garden terrace and balustrade, however, the rule was always most strictly observed and the tree, usually a plantain, was placed firmly and unequivocally behind the rock. In the terrace arrangement it is apparent that the strong horizontals were acceptable, but verticality in its pure form was not. The verticals were preferred broken, as so often in nature with twisted trees and angular rocks. Thus when a tree by nature had an emphatically vertical growth, it was appropriate to place it in such a manner as to conceal this aspect of its nature and to allow the rock, decorative and pleasing in its own context, to remain the predominant theme; the broken outline of the rock with its sharp edges and almost violent disruption of the vertical was in a sense counterpointed by the tree, the harsh vertical hidden and the rising branches and smooth curving leaves then tending to modify the angularity into a more rhythmic ascending pattern. Verticals of some form were essential in a decorative scheme which was dominated by the monotony of the horizontal balustrade, the posts of which were often insufficient to alter the rhythm. But pure verticality was too rigid and

inflexible as a form of interruption to create a greater variety. The Chinese preference for oblique statement is here clearly seen in the creation of a more variable method of breaking the monotony of a repeating horizontal, by the use of an asymmetrical counterpointing vertical, which had a life and validity of its own. The introduction of the rock amounted to the introduction of a rhythmic element of more fluid linear characteristics to balance the less imaginative geometric elements.

Such an approach on a vase or ewer is interesting because the form is encircled by a strictly horizontal banding at the first stage, which breaks the rounded rising contour of the form and is then in the second stage counterbalanced by the introduction of a series of vertical elements sufficiently broken in both angularity and rising and falling rhythms to hold the basic tectonic thrown ceramic form stable, so that the whole remains a monumental creation, giving enormous visual satisfaction.

This ewer was recently on exhibition at Eskenazi's showroom in London, formerly having been on loan to Brooklyn Museum of Art.

NOTES

1. For the historical background of the early Ming see M. Medley, 'The Yüan-Ming transformation in the blue and red decorated porcelains of China', *Ars Orientalis* 9, 1973, pp. 89-101, especially pp. 89-91.
2. M. Medley, 'Chinese ceramics and Islamic design', in *The Westward influence of the Chinese arts* (Percival David Foundation Colloquies on the Art and Archaeology of Asia, No. 3) London, 1972, pp. 1-10.
3. *Chinese Art under the Mongols*, Cleveland 1968, No. 67.
4. J. Ayers, *The Baur Collection*, Geneva, Vol. 1, Geneva, 1968, No. A108, and the moulded bowl with the illustration from the *P'i-p'a chi*, A113.
5. *Ibid.* A113.
6. Oriental Ceramic Society, *The Arts of the Ming dynasty*, London, 1958, No. 151. Since the date of the exhibition which was mounted in 1957, the ewer, at that time owned by Mr. and Mrs. R. H. Palmer, has been sold and is now in a Japanese collection. For convenience, however, I retain the name Palmer in connection with it, as among those interested in this material this is the most familiar form of identification.
7. *Ku-kung tsang-tz'u*, Ming yu-li-hung tz'u (Porcelain of the National Palace Museum, Underglaze red ware of the Ming dynasty) Cafa Co.: Hong Kong, 1963, Pl. P1.1.
8. Medley, 'The Yüan-Ming transformation . . .', pp. 92-97.
9. *Gardens of China*: New York, 1949. See Pls. 3 and 23.
10. Hiroshi Higuchi, *A historical sketch of Chinese woodblock prints*, Tokyo, 1967. Japanese text with English summary. See pp. 2-3 of English Summary and 4-5 of Japanese text. See also Kuo Wei-ku, *Chung-kuo p'an-hua shih-lüeh* (An outline history of Chinese pictorial prints) Peking 1962, pp. 30-32.
11. *Chung-kuo li-tai ming-hua chi*, Edited by Chêng Ch'ên-to Peking, 1958, Pl. 40.
12. Sirén, *op. cit.*, pls. 29-34 inclusive, also pls. 94-95 which illustrate block-printed versions of the Ming period. The most interesting examples, however, are those that occur in the wall paintings in the Taoist temple, Yung-lo Kung in Shansi, datable to between 1310 and 1358. See *Yung-lo Kung*, Tai-yüan 1964, plates 157, 162 and a reproduction in colour on plate 166, which also shows a balustrade, a detail appearing on the following plate.

Europalia 73 is devoted to the arts of Great Britain and is the largest festival of this kind ever presented outside its native country. Concerned with the arts of the individual nations in the European Economic Community, the Europalia organisation is based at the Palais des Beaux-Arts in Brussels. This is the third biennial of its sort: previously, Italy and Holland have been presented in this way. Each festival is self-supporting and non-profit making, relying on contributions from three basic areas: box office receipts, official funds and donations from private sources. One third of this year's total budget has been raised by the British Appeal Committee representing a number of major companies, and a substantial part of the organisation has fallen to The British Council.

As well as the many exhibitions there will be visits from, for example, The Sadler's Wells Opera, The Royal Ballet, The London Symphony Orchestra and The English Stage Company. Smaller ensembles will

also be represented, including the Aeolian String Quartet and The Doggs Troupe in the Fun Art B

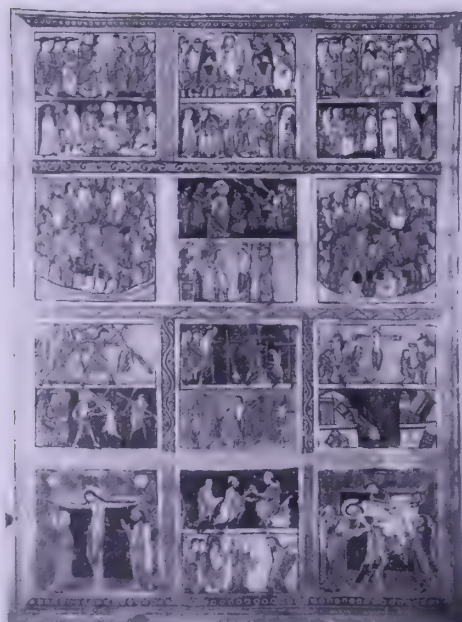
Heading the list of exhibitions are twenty Master Drawings from The Royal Collection. This famous collection comprises major works by a wide range of artists. Only a superficial view of its quality could be gained from single drawings. Instead, therefore, groups of work by three artists have been mainly selected: Leonardo da Vinci, Holbein and Dürer. On a much larger scale, one of the exhibitions circulated by the British Council, that of 'Recent British Drawing' includes several extensive series by artists such as Tom Phillips, David Hockney and Rita Donagh.

Mediaeval English book illumination is relatively unknown on the Continent. The manuscripts for the exhibition, 'La Miniature Anglaise 700-1500' have been chosen to demonstrate the relatively high quality of the work. The aim is to show the principal schools and styles and something of the cross fertilisation

Europalia 73

David Coombs

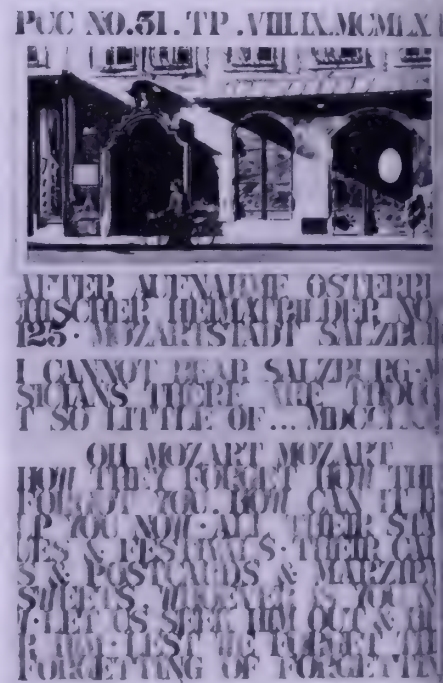
1. Leaf from a *Psalter*, Canterbury, c. 1140, vellum 40 x 30 cm. Victoria and Albert Museum.



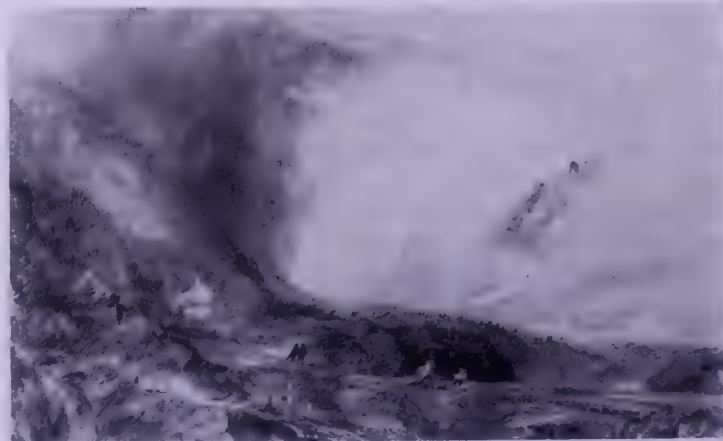
2. Detail from the *Pageant of the Birth, Life and Death of Richard Beauchamp, Earl of Warwick*, Netherlandish, executed in England, after 1483, vellum 28.1 x 20.4 cm. British Museum.



3. DAVID HOCKNEY. *Kas Carenac* 1971, ink drawing 43.2 x 35.5 cm. Loaned by J. Kasmin. British Council.



4. TOM PHILLIPS. *Oh Mozart, Mozart* 1972, acrylic on paper 35.6 x 25.4 cm. Loaned by Marlborough Gallery. British Council.



5. J. M. W. TURNER. *Storm in the Pass of St. Gothard*, watercolour 29 x 41 cm. Whitworth Art Gallery.

as between Britain and the Continent. Manuscripts will be loaned from the British Museum, the Bibliothèque Nationale and the Bodleian Library amongst others.

The drawings and watercolours made by British artists in the eighteenth and nineteenth centuries form a unique entity. A number of examples by such masters as William Blake, J. M.W. Turner and Dante Gabriel Rossetti are being loaned from the Whitworth Art Gallery in Manchester. This important collection was formed only late in the last century and is continually being brought up to date with the addition of works by living artists. One hundred watercolours have been selected for exhibition mostly from the period 1750 to 1950.

The Tate Gallery, London is the national collection of British art. The inevitable pressures on space means that only a small proportion of its collection can ever be displayed. Ironically, therefore, the exhibition in

Brussels, 'From Moore to Gilbert and George' provides a rare opportunity to see much of the cream of The Tate's modern British painting and sculpture: from 1930 to the present day. The aim is to show in depth the development of several major figures like Henry Moore, Ben Nicolson and Francis Bacon. In addition there will be groups of works illustrating particular periods or trends.

Another rare opportunity is afforded by the exhibition of treasures from the National Trust, which has in its care a major portion of Britain's artistic heritage. Although it depends almost entirely on voluntary contributions the Trust maintains something in the region of 150 major country houses, many with their original contents. These individual collections formed over many generations comprise a great treasury of works of art of all periods and nations and the exhibition will show something of this range. The selection has been made so as to balance the paintings

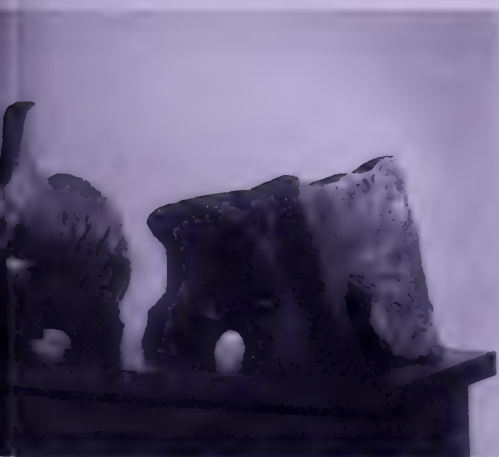
British arts in Brussels



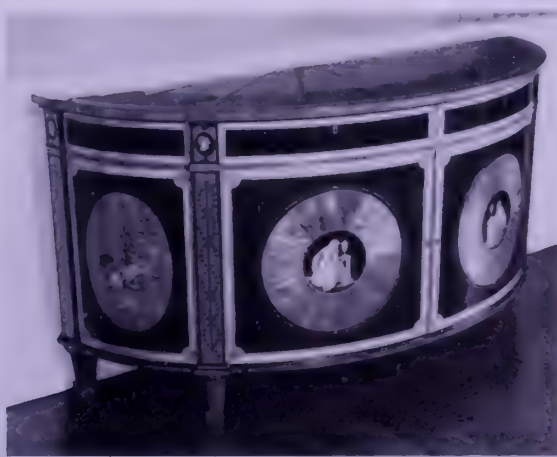
6. DANTE GABRIEL
ROSSETTI.
*La Donna della
Finestra*,
pastel on green tinted
paper 84.7 x 72 cm.
Whitworth Art
Gallery.



7. PAUL NASH.
Totes Meer,
watercolour. Tate
Gallery.



HENRY MOORE.
*Two piece reclining
figure*,
bronze. Tate Gallery.



9. George III semi-
oval commode
width 166 cm.,
from Stourhead.
National Trust.



10. Bow porcelain
figure of Parrot,
1760-65,
from Clandon Park,
Gubbay Collection.
National Trust.

with the furnishings, following the method most commonly used by The National Trust in all its houses – where it tries to combine works of art with objects of everyday use. As well as portraits by Van Dyke and Gainsborough there will be landscapes by Canaletto and Wilson, seventeenth-century furniture from Knole, the Chippendale library table from Nostel Priory and and other fine examples of silver, porcelain, tapestry and sculpture.

Another aspect of British life will be portrayed in 'Personal Views 1850-1970'. Examples of the work of fifteen leading British photographers have been chosen – with the emphasis on those who were concerned more with record than creating a work of art. This is also a British Council touring exhibition and includes such photographers as Roger Fenton, Cecil Beaton and Ian Berry.

There is a major exhibition of gold and silver from the City of London. It has been organised by the Worshipful Company of Goldsmiths and comprises

important examples of English plate held in corporate ownership. Most come from the other livery companies (the modern descendants of the mediaeval guilds) but loans have also been made from The Mansion House, The Bank of England and The Stock Exchange. The exhibition primarily shows the development of gold and silver from about 1500 to 1840, but it also contains a small selection of modern silver.

A large exhibition is being mounted by Britain's Department of the Environment. Some of the other exhibitions in Brussels will be concerned with: computer arts, contemporary craftsmanship, and sixteenth- and seventeenth- century English embroidery from the Victoria and Albert Museum.

Festival Europalia 73 lasts from the 28th September to 28th October although a number of exhibitions will overlap into November. Full details from: Palais des Beaux-Arts, rue Royale 10, B-1000 Brussels. (Tel: 02-13.54.88-13.55.46)



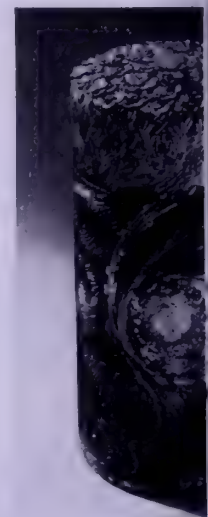
11. THOMAS GAINSBOROUGH.
Countess of Buckinghamshire,
91 x 57 inches,
from Blickling Hall.
National Trust.

12. THURSTON HOPKINS.
Knightsbridge,
1953, photograph.
British Council.

14. Silver dish,
gilt, with the arms of
the Worshipful
Company of
Goldsmiths, 1741, by
Paul de Lamerie.
Goldsmiths' Company.



13. Silver spice box,
gilt, 1598.
Loaned by the
Honourable Society
of the Middle Temple
Goldsmiths' Company



15. Cigar box,
steel inlaid with gold
and silver by
Malcolm Appleby,
contemporary.
Goldsmiths' Company

Japonisme in French Ceramic Decoration

Part II: the pieces by Camille Moreau and Albert Dammouse

Gabriel P. Weisberg

While Eugène Rousseau was commissioning *Japonisme* ceramic services, a second decorator came under the influence of the Bracquemond-Rousseau designs of 1866-67. Camille Moreau (1840-97), the mother of the writer, Étienne Moreau-Nélaton, spent a considerable part of her ceramic career using motifs based upon Japanese sources. Following the Paris Fair of 1867 and her examination of the Bracquemond-Rousseau service, Camille Moreau decided to develop her own variant of the Japanese style. She purchased undecorated plates and copied some of the animals from the Bracquemond-Rousseau service on to her own ceramics.¹ Once her interest was developed, she also began to secure her own *ukiyo-e* print albums. Beginning in 1867 and continuing until 1876, Camille Moreau (aided by her husband) worked on the Japanese-inspired designs for her first complete table service (No. 1). The ensemble was composed of over

sixty pieces decorated with the standard birds, fish and flowers. In looking at the large platter at the left of the old photograph, one can see a crab closely observed from the prints of Hokusai. Unlike the larger table services produced for distribution through Eugène Rousseau's shop, this grouping was probably not widely distributed. It remains the effort of an independent decorator rather than the work of artists associated with a firm producing designs for wide-scale distribution.

Camille Moreau also worked in the atelier of Théodore Deck in the late 1860s where she probably received her earliest formal ceramic training. A plate (No. 2), manufactured by Deck in 1868, was painted by Camille Moreau.² The decoration, including yellow flowers, an insect and an iris, not only emphasizes a love of nature but also a maturing familiarity with concepts of asymmetry. Without doubt, these two

CAMILLE MOREAU.
Japanese table service,
1867-76.
Present location
unknown.



CAMILLE MOREAU.
(For Deck).
Plate, 1868.
Musée Adrien
Dubouché, Limoges.



3. CAMILLE MOREAU.
Platter with fish, 1876.
Musée Adrien
Dubouché, Limoges.



4. Photograph of
Camille Moreau's
works at the Paris
Exposition of 1878.
Musée des Arts
Décoratifs, Paris.



Japonisme in French Ceramic Decoration

interests can be seen as a continuation of romantic theory as used by ceramists in the nineteenth century. During the 1870s, Camille Moreau continued to use Japanese motifs within a framework of her own personally conceived borders. In one ceramic (No. 3), the derivation of the three central fish can be traced back to a page from Hokusai's *Mangwa*, while the branches surrounding the fish and the blue and orange border are not specifically derived from a Japanese source.³ This ceramic could also demonstrate how one Japonisme decorator was using borrowed motifs more freely making changes according to her own wishes.

By 1878, Camille Moreau was commercially established and had her own exhibition area at the Paris Fair of that year (No. 4). Here her pseudo-Japanese decoration was shown near the Haviland and Company section, where Félix Bracquemond was exhibiting his *Service Parisien* (No. 5) with the comingling of Japanese and Impressionist concepts. This Fair also provided many genuine examples of Japanese art which were compared by critics and connoisseurs with the derivations produced in France in order to humour a cultural fad.⁴ It would be most helpful in the future to reconstruct the Japanese examples and compare them with the derivations in France in order to see a more complete transmission of ideas. Certainly, those who were purists in their admiration of Japanese art could have been annoyed by the superficial imitations of Japanese designs. One ceramic definitely shown at this Fair, and visible in the upper-right corner of the photograph of Camille Moreau's vitrine, continues to demonstrate how this artist was using Japanese elements (No. 7). The bird on the branch can easily be associated with Japan, while the geometric flower motif of the border is taken from other sources.⁵ Another piece (No. 6) by Camille Moreau also employs animals, in this case, crayfish, taken from the *Mangwa* of Hokusai but placed within an original design.⁶ In addition to the Japanese motif, Camille Moreau has relied upon irregular zones filled with unusual textured effects as emphasized by the trellis pattern at the bottom and the white polka-dot design at the top left. It is as if Camille Moreau were moving away from a naturalistic use of Japanese elements toward an arrangement stressing abstraction. This effect is enhanced by her use of colour, as the orange crayfish is sharply contrasted with the deep blue-green of the leaves beneath the animals. The colours, like the design, are imaginative and not restricted by prior decorative arrangements.

Another ceramic decorator influenced by the Bracquemond-Rousseau designs was Albert Dam-



5. FELIX
BRACQUEMOND.
*Plate from 'le Service
Parisien', c. 1876.*
Haviland and
Company, Limoges.

6. CAMILLE MOREAU.
Platter with crayfish,
1878.
*Musée Adrien
Dubouché, Limoges.*



7. CAMILLE MOREAU.
Platter with a bird,
1878.
*Musée Adrien
Dubouché, Limoges.*



8. Photograph of Dammouse ceramics at the Union centrale, 1874. Musée des Arts Décoratifs, Paris.

mouse (1848–1926). Unlike Camille Moreau, Dammouse came under the direct influence of Bracquemond when he was connected with Haviland and Compagnie in the early 1880s.⁷ During the 1870s, Dammouse was able to decorate his earliest porcelains.⁸ It is difficult to establish an exact chronology for Dammouse's work, although one important piece of documentary evidence has been found. At the *Union centrale* exhibition of 1874, Dammouse exposed porcelain plates and vases in the Japanese style.⁹ This exposition was photographed (No. 8), and one of the pieces, the ceramic in the centre with large fish (No. 9) is found in the collection of the Musée des Arts Décoratifs, Paris.¹⁰ This fish plate and a companion piece, with a rooster and a hen, have motifs specifically taken from Hokusai's *Mangwa* and prints by Hiroshige.¹¹ Dammouse used lily pods from Hokusai (No. 10) and also two small fish, seen from the top and noticeable in the lower right of the ceramic, from another page in the *Mangwa* (No. 11). These same pages had been used earlier by Bracquemond so the reliance upon these volumes as source material was obviously paramount to *Japonisme* decorators.

The impact of Bracquemond is discernible in another plate (No. 12) where the pheasant, found in Bracquemond's 1866–67 ceramic, has been re-employed by Dammouse.¹² The artist embellished his design by adding an elaborate border of leaves and fruit as well as a rising sun behind the bird. Perhaps what has occurred in this example is that Dammouse is not studying the original *ukiyo-e* prints as thoroughly



9. ALBERT DAMMOUSE. 'Japonisme' plates, 1874. Musée des Arts Décoratifs, Paris.



10. HOKUSAI.
Page from the
'Mangwa'.
The Prints Division,
New York Public
Library.

11. HOKUSAI.
Page from the
'Mangwa'.
The Prints Division,
New York Public
Library.



PLATE EN PORCELAINE. PATES RAPPORTÉES.

12. ALBERT
DAMMOUSE.
Pheasant plate,
c. 1870s.
Present location
unknown.



13. ALBERT
DAMMOUSE.
'Japonisme' plate,
c. 1874.
Musée Adrien
Dubouché, Limoges.

as he is appreciating the works of Bracquemond. Dammouse, like other decorators, had become a follower of Bracquemond's motifs at the same time that he was expanding *Japonisme*.

As Dammouse matured, he turned away from an exact copying of Japanese prints toward designs suggestive of a Far Eastern atmosphere. This is the case with a porcelain Dammouse completed in the mid-1870s, where in circular areas are found flowers, two cranes and a landscape suggestive of Mount Fuji (No. 13).¹³ This type of decorative arrangement,

demonstrating how French designers studied each other's work, attracted Camille Moreau. Apparently, in the late 1870s, Camille Moreau was befriended by Dammouse and worked with him in his atelier. Dammouse, as we have seen, was producing porcelains with circular segments. About 1880, a similar format was employed by Camille Moreau, where fish and birds (No. 14) are placed in circular sections. Perhaps now the school of *Japonisme* decorators was fully cognizant of the most current adaptations carried out by their comrades. Through their reliance on Japanese



CAMILLE
MOREAU.
c. 1880.
Present location
unknown.

motifs the decorators were fulfilling some of Philippe Burty's critical beliefs in creating ingenious formal arrangements. At the same time, *Japonisme* was widely popularised and accepted. The movement was also beginning to repeat itself through the type of ceramic decoration employed, leading S. Bing to comment upon the vulgarisation of *Japonisme*.

By 1900, in a review of ceramic art during the last half of the nineteenth century, no one could question the obvious sincerity of Raymond Koechlin's statement about the closeness between French artists and Japan. He said:

'Ce qui, croyons-nous, a fait leur force, c'est outre un goût plus sûr, un contact plus intime avec les modèles japonais. Ce n'est pas à dire, assurément, qu'à une imitation ils en aient substitué une autre, et qu'ils aient copié le Japon, comme leurs prédécesseurs copiaient le Palissy ou l'Orient. Inspiration n'est pas imitation, et il est à remarquer que la céramique japonais les a beaucoup moins touchés que le système général de décor des Japonais; ils leur ont pris la liberté et la fantaisie, qualités qui étaient bien oubliées avant eux, et aussi l'observation directe de la nature'.¹⁴

This relationship, however, was strongly developed at the beginning because of French fondness for *ukiyo-e* prints. As the *Japonisme* movement caught on with the public, the type of works produced was moulded by popular taste just as much as by a desire to create new artistic images. It certainly would be most useful to discover what people purchased these services, the level of society they came from, and how many services were produced in the Japanese style. In this way, the forces propagating *Japonisme* might be

more clearly revealed. One should remember that *Japonisme* decorations were not only produced in Paris, but were also found in provincial centres as the whole country was attracted to the craze. However, while the first phase of *Japonisme* was heavily imitative of Japanese art, it did permit French decorators to study Japanese art and eventually to pass beyond imitation towards a truer revitalization of their decorative arts through a 'matured' study of Japan in the art nouveau period.

For Part 1 see *The Connoisseur*, July 1973, Volume 183, Number 737, pp.210-213.

NOTES

1. Étienne Moreau-Nélaton, *Camille Moreau, peintre et céramiste, 1840-1897*, Paris, 1899, p. 9. This service is not now (August 1973) in the possession of Camille Moreau's relatives.
2. This piece is number 6803 in the collection of Adrien Dubouché. It bears the mark of Camille Moreau on the bottom front. This plate first entered the museum in August, 1870, and was a donation of Camille Moreau. Deck's atelier was founded in 1858; he always had many decorators working for him, including Madame Eléonor Escalier, who painted a *Japonisme* plate in c. 1867.
3. This plate is number 4721 in the collection of Adrien Dubouché. It first entered the museum on June 20, 1879, at the purchase price of 110 francs. The mark on the back notes that the plate was decorated by Camille Moreau in 1876, suggesting that when other pieces entered Adrien Dubouché in 1879, they could have been created several years earlier.
4. Aslin has noted the atmosphere at the 1878 Fair. See Elizabeth Aslin, *The Aesthetic Movement, Prelude to Art Nouveau*, New York, 1969, p. 83. It would be useful to reconstruct the Japanese exhibition, which had work lent by Parisian collectors such as S. Bing and Philippe Burty, and the pseudo-Japanese style developed by decorators, as seen at the exhibition.
5. This plate is number 4717 in the collection of Adrien Dubouché. It entered the museum on April 28, 1880 as a gift from Camille Moreau.
6. This plate is number 4726 in the collection of Adrien Dubouché. It entered the museum in November, 1879, as a gift from Camille Moreau. This piece was done in conjunction with Laurin at Bourg-la-Reine.
7. Dammouse was connected with Haviland and Company around 1882. See *L'Art de la poterie en France de Rodin à Dufy*, (catalogue), Exposition au Musée national de céramique - Sèvres, June-October, 1971, p. 26.
8. Dammouse first worked in porcelain around 1874. See Edouard Garnier, 'Albert Dammouse', *Art et Décoration*, October, 1899, p. 100. Dammouse was connected with manufacturers from Limoges at an early date.
9. Union centrale des beaux-arts appliqués à l'industrie, quatrième exposition, *Catalogue des oeuvres et des produits modernes*, Paris, 1874, p. 98, number 140. The catalogue listed Dammouse as working in Sèvres, although probably not at the national manufactory. Dammouse won a bronze medal at the Paris Exposition of 1867.
10. This plate is number 501 in the collection of the Musée des Arts Décoratifs, Paris.
11. This plate is inventoried as number 27659. It was given to the Musée des Arts Décoratifs by Madame Dammouse on October 31, 1929.
12. The author has been unable to locate the original plate.
13. This is number 4585 in the collection of Adrien Dubouché. It entered the museum on February 18, 1875.
14. Raymond Koechlin, 'Le Pavillon de l'Union centrale des arts décoratifs à l'Exposition universelle de 1900', original author's corrected galley proof, in the archives of the Bibliothèque, Musée des Arts Décoratifs, Paris.

The American way with Art

Joseph T. Butler

The American Frontier: Images and Myths

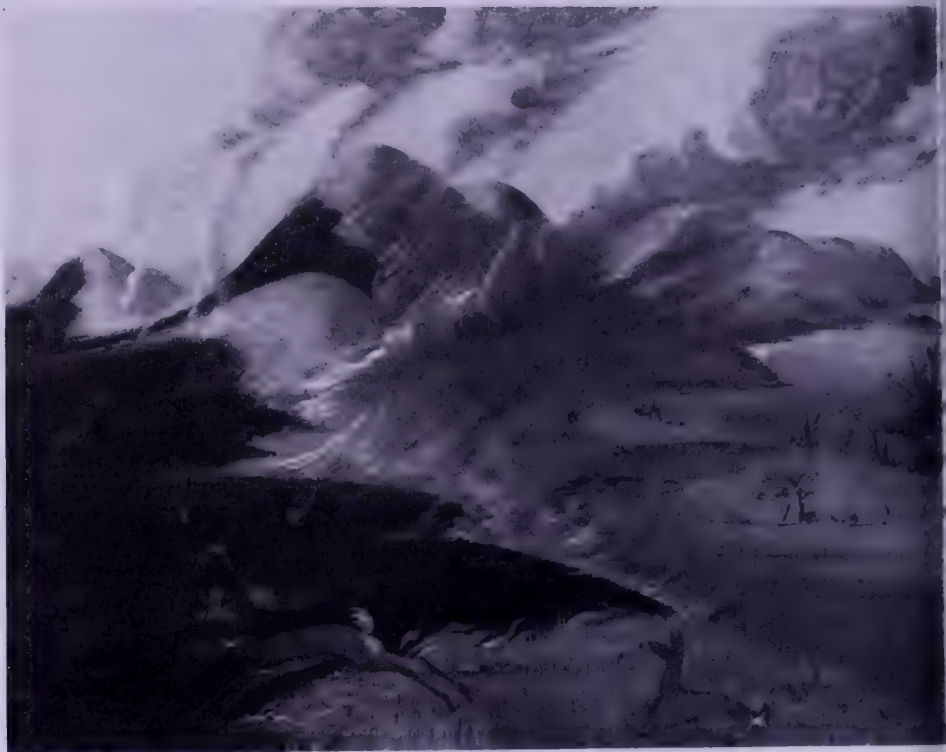
The Whitney Museum of American Art (New York City) held, through September 16, a fascinating show which explored the American frontier as it moved westward. The exhibition was organised by Patricia Hills, the Whitney's associate curator for 18th and 19th century art and it was she who wrote the excellent accompanying catalogue. Miss Hills explores the myth and reality of America as a frontier as it was shown in painting during the second and third quarters of the 19th century.

The 80 works chosen range from accurate renderings by naturalists of the flora and fauna which they encountered to elaborate romantic landscapes that were clearly, in part, the imagination of the artist. Two themes which dominate in the paintings are portrayals of Indians and life connected with the gold rush. The Indian is shown as both the noble savage and also as a menace to the settler. The gold rush pictures are usually romantic depicting the simple natural life of the miners.

Miss Hills, in her conclusion to the excellent catalogue essay writes: 'With opinions typical of their time and taking their cues from literary antecedents, artists were engaged in making art out of the material at hand. However, the artists had a reciprocal relationship to contemporary social, political and cultural developments; their paintings, widely exhibited and reproduced, in part contributed to the consolidation of national attitudes and the implementation of national policy. The concept of the Indian as savage, "primitive", and outside the society of the white man, sanctioned the inhumane treatment of the Indians and their removal to reservation camps. The visualisation of the American pioneer as the super-hero encouraged western migration, justified geographical expansion and fostered ideas about "rugged individualism". The art tells us

the stories we wanted to hear. But by probing their deeper meanings, we can learn more about ourselves and the development of our consciousness throughout the nineteenth century.'

1. GEORGE CATLIN
Prairie Bluffs Burning
oil on canvas, 1837
National Collection of Fine Arts
Smithsonian Institution



2. CHARLES F. WIMAR.
The Buffalo Hunt,
oil on canvas, 1860.
Washington University, St. Louis.



3. WILLIAM S. PARROT
Shoshone Falls, Snake River, Idaho
oil on canvas
M. H. DeYoung Memorial Museum, San Francisco
Gift of M. H. DeYoung



Ralph Albert Blakelock

Knoedler and Company, Inc. (New York City) held an important exhibition of the paintings of Blakelock (1849-1919), an American painter in whom there has been a revival of interest in recent years. Generally known for his dark, brooding landscapes which are highly expressionistic, this show pointed out the other moods and aspects of Blakelock's career.

The Knoedler catalogue contains several essays written by Blakelock authorities and the artist's descendants. The essay by Warren J. Adelson divides the artist's work into five periods. The first period, 1866 to 1872. During this time, Blakelock was deeply impressed by the 'Hudson River School' and his landscapes bear the same romantic qualities which made the school famous. The second period, 1873-1878, saw the beginning of the artist's interest in atmosphere and the application of paint directly with no glazes.

From 1879 to 1883 a significant transition was about to take place. No longer are landscapes rendered in a literal manner. Chiaroscuro effects and greater symbolism begin to dominate the work. The fourth period, 1883 to 1898, saw an

4. RALPH A. BLAKELOCK.

Moonlight,

oil on canvas, 1883-1898.

M. Knoedler and Company, Inc.

5. RALPH A. BLAKELOCK.

*The Farmhouse - 57th Street and 7th Avenue,
New York City,*

oil on canvas, 1873-1878.

M. Knoedler and Company, Inc.

increasing interest in chiaroscuro with much silhouette and lacey effects. Colour use is limited and glazes become an important part of the work technically. Moonlight landscapes and Indian campments are favourite subjects of this period suggesting solitude. Finally from 1899 until the artist's death in 1919 a remarkable quality permeates Blakelock's work. During this period the artist was confined to institutions in an attempt to recover from mental illness. His paintings of this period are highly expressionistic and often painted with quite vivid colours.

In all, this exhibition of Blakelock's work was quite fascinating and provided considerable new insight to the artist and his work.





Claes Oldenburg: Object into Monument

An interesting phenomenon of the contemporary art scene is the 'soft sculpture' and its resultant 'hard versions' of the American artist Claes Oldenburg. He was born in Stockholm in 1929 but has spent much of his life in this country. His sculpture has focussed on mundane, everyday objects which are magnified into immense images of our material culture.

A show which gave new dimensions to the meaning of this sculpture was organised by Barbara Haskell of the Pasadena Art Museum (California). This show travelled to a number of American museums and it finally closed at The Art Institute of Chicago earlier this year. The purpose of the exhibition was to show how these objects of ordinary life were translated into

6. CLAES OLDENBURG. *Study for a Colossal Monument in Times Square*, New York: Banana, various materials, 1965. Mr. and Mrs. Richard Selle.

impressive public monuments by Oldenburg.

The sculptor begins by making a number of drawings on a given motif. From this, a first model is executed, either of paper or cardboard. This model can be glued, clipped or stapled together and it is then sprayed with paint to resemble the



7. CLAES OLDENBURG. *Giant Saw - Soft Version*, various materials, 1966. Artist's collection.

intended finished product. Muslin and canvas versions are made after this and from these evolve the 'soft' or cloth sculptures. It is from these that the monuments are fabricated in a variety of ways.

Monuments became a central theme for Oldenburg in 1965. At first, he placed enormous objects in a landscape setting. Then he began to more carefully consider the scale relationship of the object and the site. His interest turned to the history, habits, and geography of the place where it was intended. It is important to approach Oldenburg's works as a new experience when one views it for the first time. They are so complex with their many levels of meanings which constantly shift, that it is only the viewer who can make the final association in his own mind.



American Impressionist Painting

Artists whose works exemplify the 19th-century Impressionist movement in America were shown in a special summer exhibition at the National Gallery of Art. Twenty painters, among them such well-known artists as Childe Hassam, John Henry Twachtman, and Mary Cassatt as well as lesser-known figures like John Leslie Breck, Frederick Porter Vinton, and Otto Bacher, were included.

The exhibition covers the period from the late 1880s, when Americans studying in Paris were first affected by the French Impressionist style, through its most vital period in the 1890s, and

8. MARY CASSATT.
Picking Flowers in a Field,
oil on wood, c. 1875.
Mrs. William Coxe Wright.

9. FRANK WESTON BENSON.
Portrait of My Daughters,
oil on canvas, 1907.
Worcester Art Museum.

10. WILLIAM JAMES GLACKENS.
The Captain's Pier,
oil on canvas, 1914.
Dr. and Mrs. John J. McDonough.

includes a few notable examples from as late as the 1920s.

The exhibition was organized by the National Gallery in co-operation with the Whitney Museum of American Art and the North Carolina Museum of Art, Raleigh. The paintings were selected by Moussa M. Domit, Acting Director of the North Carolina Museum of Art, with the assistance of William P. Campbell, Curator of American Paintings at the Gallery. John I. H. Baur, Director of the Whitney Museum and Lloyd Goodrich, former Director of the Whitney, advised on the selection.

The installation at the Gallery, recalling the



ambience of a turn-of-the-century exhibition, with some pictures double-hung, was designed by William J. Williams, a member of the Gallery's Education Department. A fully illustrated catalogue, with eight reproductions in colour, contains entries on all twenty artists in the exhibition. The essay on American impressionism was written by Mr. Domit. The paintings will also be shown at the Whitney Museum of American Art, the Cincinnati Art Museum, and the North Carolina Museum of Art, Raleigh.

11. JOHN SINGER SARGENT.
Portrait of Paul Helleu, Sketching, and his Wife,
oil on canvas, 1889.
The Brooklyn Museum.

12. EDWARD CHARLES TARBELL.
My Family,
oil on canvas, 1914.
Mrs. John D. Rockefeller, 3rd.



Dutch Art and Life in the Seventeenth Century

The Cleveland Museum of Art presented an exhibition through early September which evoked the spirit of 17th-century Holland. The northern Dutch provinces witnessed the triumph of the first successful bourgeois capitalist society. Illustrating this phenomenon, six socio-historical themes were developed. Works of art placed in these contexts were used to document history, to explain the past and to bring to life a vigorous society from another time.

It was not until the second half of the 16th century that the northern provinces of the Netherlands emerged as a distinct political entity, when the Protestant merchant towns were at last able to rid themselves of their Catholic overlords, the Spaniards. In the introductory section of the exhibition, this growth is traced with the help of portraits of important leaders. Paralleling political unity was the appearance of a distinctive school of painting. The second theme demonstrates the emphasis placed on landscape painting by Dutch artists and follows the evolution of the earlier style into a highly realistic portrayal of colour, space and distance.

The industry and prosperity of the sober Dutch burghers led to the rise of Amsterdam as the great international trading post of the north and the banking centre of Europe. As ships converged on Holland from all parts of the world, the sea assumed greater significance in Dutch life. Exotic touches resulting from international trade and cultural interaction are often observed in Dutch painting of the 17th century.

Urban capitalism also affected the position of the artist in society. The type of patronage practised in the Middle Ages and the Renaissance gave way to the commercial arrangements prevalent in our society. Section four features the artist, his studio and his patron.

13. WILLEM KALF.
Still Life,
oil on canvas.
The Cleveland Museum of Art,
Leonard C. Hanna, Jr. Bequest.





ESAIAS VAN DE VELDE.
Summer Landscape,
oil on panel.
Cleveland Memorial Art Museum, Oberlin, Ohio.

The established religion in Holland was an extreme type of Protestantism, contrasting markedly with the rest of Catholic Europe. By Calvin's standards, many of the Dutch religious regulations would be regarded as restrictive, however compared with the rest of Europe, the Dutch displayed comparative tolerance of other religions. In conclusion, the lasting influence of Dutch art exerted on European art, particularly in England and France, is illustrated.

More than 130 paintings, graphics, photographs and maps were included in the exhibition. Many of the works of art were taken from the Museum's own collections while others were lent by various museums, galleries and private collectors. Instead of a catalogue, comprehensive labels amplify each theme and two specially assembled audio-visual programmes will be shown at frequent intervals. The show was organised by Henry H. Hawley, Curator of Post-Renaissance Decorative Arts.

15. AELBERT CUYP.
Landscape with Travellers, oil on wood.
The Cleveland Museum of Art,
Bequest of John L. Severance.



16. MICHAEL SWEERTS.
In the Studio,
oil on canvas.
Detroit Art Institute.



Art despatch from Europe

Gérald Schurr

Brussels

Henri Van Straten and wood engraving

Until October 19th the Bibliothèque Royale Albert 1er is exhibiting about a hundred works of Henri Van Straten who died at Antwerp at the age of 52 on the day the city was liberated. He it was who was responsible for the great advances in wood engraving at the beginning of this century. An expressionist, he succeeded with bold and powerful lines in reviving the sober style of early engravings by reducing the reliefs and accentuating the contrasts of black and white. His favourite subjects, (street scenes with a propensity towards the erotic) as well as his clear, uninhibited and stylized drawing are reminiscent of the thoughts and emotional disturbances of the German Expressionists.

There are also, until November 10th, three exhibitions in other rooms of the Bibliothèque of European interest: British illuminated manuscripts, British photography and children's books.

Antwerp

Biennale of Sculpture at Middelheim

For its twelfth exhibition the open air Museum at Middelheim (which itself has acquired a dozen important pieces since 1971) has brought together from Switzerland, Austria, Italy and Germany a hundred and fifty works by contemporary sculptors. In accordance with a now well-established tradition every style of sculpture is represented in this natural setting. Until October 9th.

Berne

Homage to Paul Klee

The Kunstmuseum is showing, until October 15th, the best of the work of Paul Klee (1879-1940). It is easy to recognise the poetry, fantasy, grace and aura of mystery which are characteristic of him. In his own words, 'The artist reproduces the interplay of forces which have created and continue to create the world'. This restrained freedom of expression with bursts of creativity have not ceased to influence the art of today.

Dusseldorf

International Market for Contemporary Art

For the second time, from September 29th to October 7th, a gigantic sales-exhibition is being held at the Exhibition Park. Every artistic style from the traditional to the most daring avant-garde is represented by more than 250 stands erected by galleries from all over the world, from the U.S.A. to European and Eastern countries.

Florence

The Antiques Fair



1. *Adam and Eve*, wood, sixteenth century. Antiques Fair, Florence.

It is the twentieth anniversary of the Antiques Fair in Florence. Antiques of very high quality which have been carefully assembled by the best antique dealers in Europe are on view in the rich setting of the Palazzo Strozzi. The effect is quiet and tasteful and appears to conform to the principles of balance and simplicity of line advocated by Guiseppe Bellini, founder-organiser with his brother Mario, of this biennial fair: 'The ideal presentation is a combination of the ultra-modern of present-day art with the ultra-modern of the Primitives who, in their day, were searching for something new; a baroque angel can quite properly be placed beside a sculpture by Arturo Martini'. New in 1973 is the *jardin des merveilles* on the first floor where Cartier, the jeweller, has reconstructed the façade of the Rue de la Paix in Paris behind which are assembled several masterpieces introduced by French antique dealers (arms of Marchal, eighteenth-century gold jewellery of Kugel amongst others) alongside jewels and a history of the process from the rough stone to the finished jewel, from the mine to the jeweller's showcase.

Strasbourg

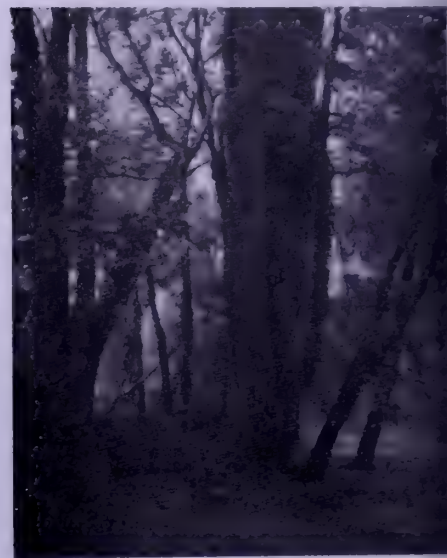
Egyptian Antiquities

At the Musée de l'Ancienne Douane (Pont Corbeau until October 15th) an unusual aspect of the art of ancient Egypt is on view. The 300 items on show there have been chosen from the University's Egyptology collection, from the Musée des Arts Décoratifs and from certain local collections. But the emphasis is not now on chronological development but on the craft involved in the making of religious and funerary objects and on the symbolism of painted and sculptured images.

From Brou to the Plateau D'Assy

The retrospective exhibitions arranged each year in the ancient monastery of Brou (at Bourg-à-Bresse, Ain) now a museum, always contain surprises. This time a well-deserved tribute is being paid to that most misunderstood of Romantic painters, Antoine Chintreuil (1818-1873). Until October 15th there are on view stormy landscapes signed by this enigmatic artist who inspired Murger in his novel *La Vie Bohème*. His treatment of light was similar to that adopted later by the Impressionists.

A short distance away on the Plateau d'Assy near Mont Blanc, where there is a modern chapel which is quite well known, a most interesting experiment has been tried: 25 sculptors of different nationalities have decorated the interior with sculptured forms, signals, wind machines, totems and principally with four huge dolls looking out towards the mountain in symbolic fashion.



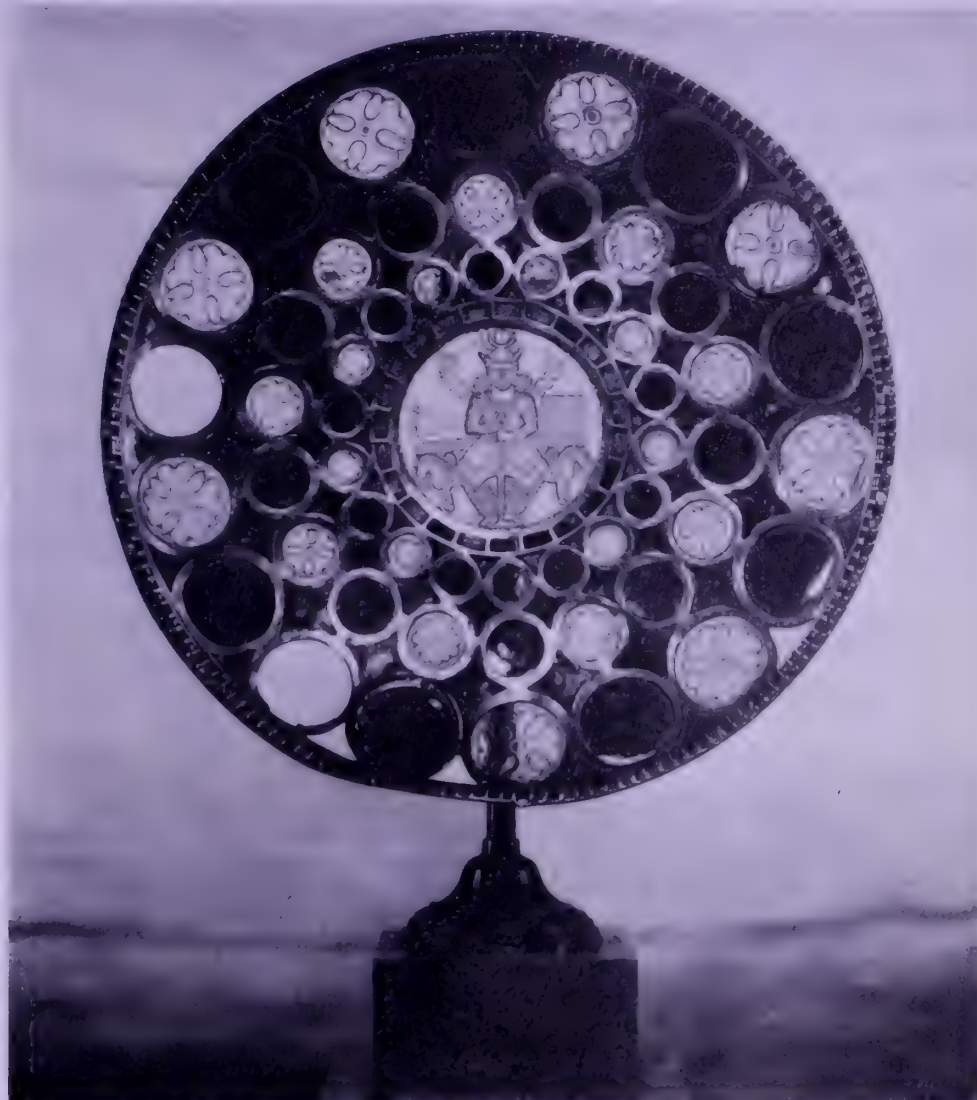
2. CHINTREUIL. *Sous-bois*, Musée de Brou.



A. FERAUD.
Porte du Soleil,
sculpture in the mountains,
Musée d'Assy.

Paris Seals and Cylinders of the Ancient East

The Near East is also the subject of the exhibition at the Hôtel des Monnaies (11, quai Conti until October 30th). It has travelled from London, Brussels, Paris, New York and Philadelphia and consists of seals and cylinders from Mesopotamia, Sumer, Uruk and Assur of 6,000 B.C. These were stamped on or rolled over slabs of clay to establish by that means a claim to ownership. These ancient drawings of gods, men or animals, half way between expressionist and abstract, bear a curious resemblance to modern art.



4. Cup of King Chosroès,
seventh-century Sassanid cloisonné.
Trésors d'Orient.
Bibliothèque Nationale; Paris.



5. Tribute being paid
by a nobleman to his king,
Elam, 2000 B.C.
Hôtel des Monnaies, Paris.

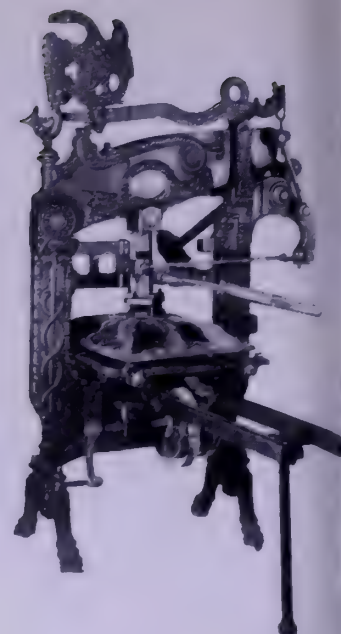
Treasures from the East

For the 29th International Congress of Orientalists the Bibliothèque Nationale has reconstructed (until October 30th) the world of the East, by bringing out from its reserves 500 rare items to illustrate 'the religious treasures bequeathed to humanity from ancient Egypt, Mesopotamia and Biblical times'. First of all we see the mysteries revealed to Western conquerors and travellers such as Alexander the Great and Marco Polo; then the times of the Kings of Egypt, the Dead Sea Scrolls, illuminated manuscripts of Ethiopia and the Gospel-books of Syria. China and Japan follow with sculptures and jewels, paintings and prints all completely characteristic of a world unfamiliar to European eyes.

International Salerooms



1. Unrecorded fairing, 'To the Derby'.
£1,150 (\$2,760).
Phillips, July 12.



2. Columbian Double Crown
Printing Press
1824. £1,500 (\$3,600).
Sotheby's Belgravia, May 18



3. Britannia Press, Extra Size Double
Royal, 1835. £500 (\$1,200).
Sotheby's Belgravia, May 18

As July ends, so basically does the Saleroom season, and in Bond Street and King Street, and on Madison Avenue, the sound of the hammer dies away. The old view that the public school holidays or, to be more exact, the Oxbridge vacation, mean that no one is interested in buying anything in the arts or antiques dies hard. In the days of my youth, stamp dealers used to close down for this season but today they are as busy in August as in December. I cannot help feeling that the salerooms will have to give up the summer vacation and, if they have any complete break at all, have a month or so around Christmas. London and Oxford and Stratford are packed with tourists, foreign and British buying at top prices while as for such places as Brighton, the Lanes have to be seen to be believed and the two-day Fair at the Bedford Hotel at the very beginning of August was so full that no one could move although the standard of exhibits was desperately low. I am sure that Phillips who soldier on regardless, reap the reward of their labours.

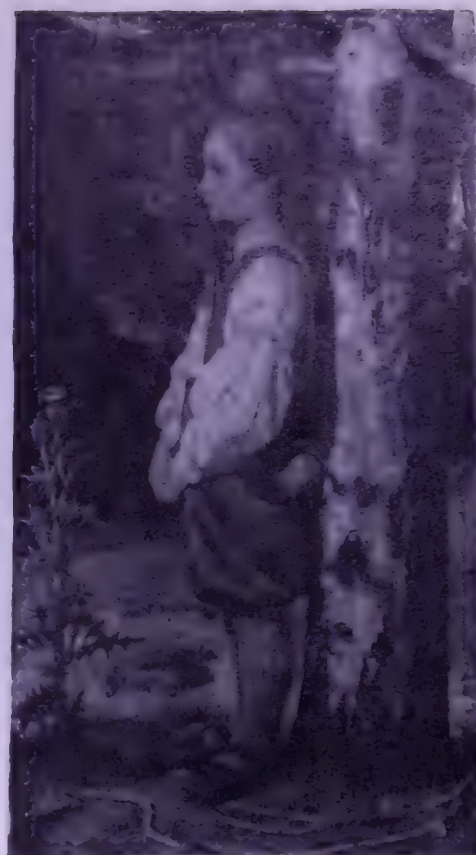
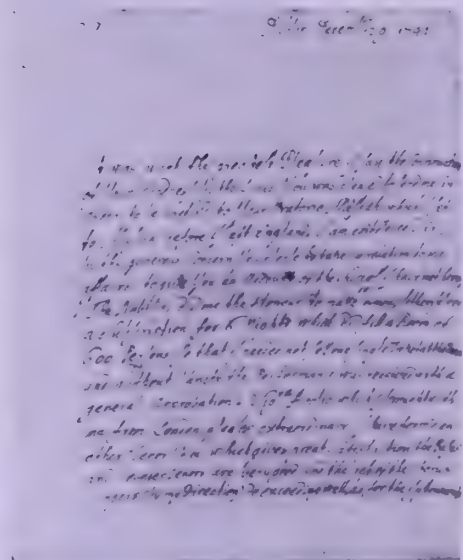
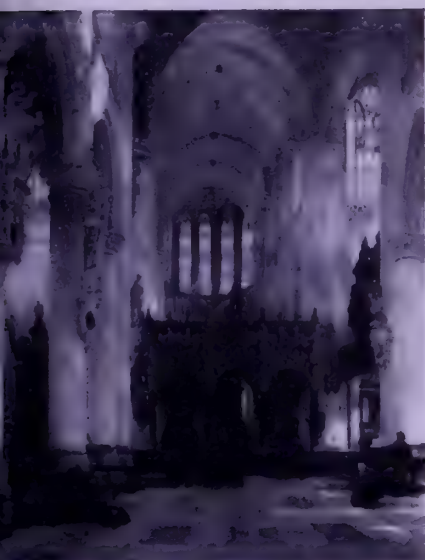
The 1972-73 results were phenomenal, even if taken in the perspective of a pound that has decreased in value 40 per cent over the past years, and which with the dollar has been playing tricks almost every day of the season. Bonham's achieved a tremendous £3,178,400 (\$7,628,160), a 52 per cent increase on last season and a really remarkable total for a comparatively small sale-

room whose overheads cannot be a fraction of those incurred by the big two. Phillips made £7,259,067 (\$17,421,761) which is only a tenth of Sotheby's International but is still an enormous figure for a quite small firm and reflects the utmost credit on Christopher Weston and his team. This is only a 33 per cent rise on last year, the smallest percentile gain of the lot, a fact which suggests that they must probably think urgently about expansion of both staff and premises. But while they keep up the admirable practice of having lots into a sale within six weeks at the maximum and pushing out catalogues so quickly, it is probably very difficult for them to strike an exact balance. Christie's total including foreign sales was £33.8 million which a few years ago would have seemed impossible for any art auctioneer, a 70 per cent rise on last year and something extraordinary when one considers that they are still to all intents and purposes a private firm. Sotheby Parke Bernet International or Sotheby Holdings had a turnover of £71.7 million (\$172,180,000), also a 70 per cent increase. But here of course we come up against the major factor which has changed the whole complexion of the art world over the past few years, institutional involvement by banks, merchant banks, and insurance companies, even the formation of unit trusts devoted exclusively to art investment. Prices could not have reached their present level if bankers had not taken the

Edward Pritchett,
The Entrance to the
Grand Canal.
£6,500 (\$15,600).
Sotheby's Belgravia,
July 10.



David Roberts, R.A.,
The Interior of the
Church of St. Gomar
Lierre, Belgium.
£8,500 (\$20,400).
Sotheby's Belgravia,
July 10.



6. William Shakespeare Burton.
The First Shot to Freedom, Switzerland.
£9,000 (\$21,600).
Sotheby's Belgravia, July 10.

7. Letter written by George Frederic Handel
to his librettist, Charles Jennens,
one of a group of nine.
£35,000 (\$84,000).
Christie's, July 4.

new that investment in things was better than investment in stocks and shares. Some time ago a merchant banker looking at some £8 million of jewellery and objets de vertu said to me, 'I'd much rather see it like that than in currency or bonds. The terrible thing would be to sell it'. This attitude has made the paying of record prices for unique pieces a commonplace: in another way it has made sure that the Sotheby Empire remains on top of the auction world. For however supreme they might have been, the infusion of Rothschild money, and the strength of Rothschild backing has not only made them most impregnable but it has enabled them, rightly or wrongly, for there are many critics of this, to become dealers as well as auctioneers, and to either buy collections for resale in their rooms or to pay collectors guaranteed advances to make sure of securing their collections. It will be interesting to see how this is reflected in Old Master sales next season. This is the field in which Christie's have always been pre-eminent and the last season was no exception; their turnover was £10.03 million compared to Sotheby's £5.5 million (\$13,200,000). But can they hold it against a competitor who can offer a huge cash advance?

The incredible rise in Victoriana is reflected in the figures for Sotheby's Belgravia: £3,359,300 (\$8,062,320) as opposed to £1,558,200 (\$3,739,680) the previous season. And it is even

more amazing that nearly half of that, £1,506,200 (\$3,614,880), came from sales of Victorian paintings, once the biggest white elephant in the business. Some of the prices seem incredible still, £4,400 (\$10,560) for F. W. Hulme's *Near Ripley, Surrey*, £7,400 (\$17,760) for George Vicat Cole's *The Thames at Streatley*, £14,000 (\$33,600) for Samuel Bough's *London from Shooter's Hill*, £8,000 (\$19,200) for E. W. Cooke's *Venice*, £6,500 (\$15,600) for a Venetian scene by Edward Pritchett. And how does one explain only £8,500 (\$20,400) for David Roberts's interior of the Church at Lierre in Belgium, a work by a much collected and notable topographical artist, compared to £9,000 (\$21,600) for *The First Shot to Freedom, Switzerland*, by the finely named William Shakespeare Burton?

Prices have been terrific everywhere really. Messenger May Baverstock usually have very good quality sales in Godalming but their July 25 sale did not on paper look anything exceptional. Yet a total of £28,662 (\$68,789) is a very creditable day for anyone and it is typical of good country sales throughout the country. And to return to Phillips for a moment, July 12 brought a world record for a fairing, *To The Derby* at £1,150 (\$2,760). As I said last month, I cannot see the least justification for these prices for fairings although there is no doubt of the utter rarity of this one but the price illustrates what is happening these days. And in the same rooms on

July 16, a pair of flower paintings by Juan de Arellano, not exactly a name to conjure with, made another record price of £22,000 (\$52,800). These records become tedious: one would like to have time to mention the cheapest prices of the season but it would need a lot of going through 'prices realised'.

But there was one sale which seemed to escape notice at the time that produced the most amazing records of all, a June sale of prints by the Berne firm of Kornfeld and Klipstein. In one hundred and fifty lots, fifty-one were by Munch, the other ninety-nine by Toulouse-Lautrec. This lot made a total of just over £1,000,000 (\$2,450,000). Until June 22 the world record price for a print was for a Rembrandt, £33,600 (\$80,640) at Christie's. First a Munch made £49,157 (\$117,977) to be topped by a Lautrec at £68,800 (\$165,120). Here you might think that auctioneer could rest on his laurels, but the next day he sold a copy of the Picasso *Le Repas Frugal* for £70,000 (\$168,000) which at the time of writing is, so far as I know, the record. By the time this is published it may well not be. Fourteen Munch items fetched over £10,000 (\$24,500); six Lautrecs over £25,000 (\$60,000), in many cases ten or even twenty times the previous top price.

Let us end with a selection of really pleasant things which have been sold. On May 18, Sotheby's Belgravia had three nineteenth-century printing presses which they estimated at



8. A selection of drawings of dresses worn by the family of the Rev. Robert Augustus Johnson. 380 gns. (\$960). Christie's, July 18.

10. The Doncaster Cup, 1858. (268 oz. 8 dwt.) £1,500 (\$3,600). Sotheby's Belgravia, July 15.



9. The Doncaster Cup, 1850. (427 oz. 8 dwt.) £1,600 (\$3,840). Sotheby's Belgravia, July 15.



11. The Doncaster Cup 1857 (487 oz. 5 dwt.) £1,750 (\$4,200) Sotheby's Belgravia July 15



between £200 and £500 (\$840 and \$1,200). Whether it was because of the publication of James Moran's admirable book on presses or just the sheer rarity of the things, one doesn't know, but the first a Columbian Double Crown of 1824, a transitional model and possibly the third oldest known Columbian made £1,500 (\$3,600) without any trouble at all. The others, a Britannia Extra Size Double Royal of 1835 and a much later Columbian Double Demy of 1891, brought £500 and £550 (\$1,200 and \$1,320) each.

In July Christie's had a sale for musicologists with the correspondence of Charles Jennens who was Handel's librettist for *The Messiah* among other things. The first of three lots consisted of nine letters from Handel to Jennens. Since only thirty-two of Handel's letters are known to have survived and these were the largest number to any one correspondent and a most important one at that, there was bound to be high bidding and they fetched 35,000 gns. (\$88,212). Forty letters from Jennens to Edward Holdsworth, full of fascinating information, made 10,000 gns. (\$60,480) and a curious document apparently by Dr. Edward Synge, Bishop of Elphin, who wanted to write an oratorio called *The Penitent*, based on the Book of Job and the Penitential Psalms made a mere 3,000 gns. (\$7,350). Handel

had an excellent hand and though many composers seem to confuse letters with notes or with scores, his writing can be read at a glance which made the catalogue unusually interesting.

Christie's also provided some lovely things for costume collectors on July 18. Some prices seemed very cheap; the London Museum for instance acquired a rare Anglo-Saxon shoe excavated in Cheapside for 32 gns. (\$80) and a brown knitted Tudor cap from Worship Street for 20 gns. (\$51) while a seventeenth-century blue and white garter woven with dragons could only raise a fiver. However other things were much better. A pattern book of small silk patterns, some priced, dated 1777, 1778 and 1779, of J. & J. Jourdain of Spital Square was 540 gns. (\$1,361). Then came a really important find, an album in which a Miss Barbaar Johnson (1738-1825) had mounted one hundred and twenty-two samples of the materials from which she had had dresses made between 1746 and 1823, also one hundred plates from pocket books. She recorded dates of purchase, sometimes the reason why a dress was made; for mourning, for Stanford Races, the names of makers, a host of invaluable detail. This went for 2,200 gns. (\$5,544) and was still probably cheap. The next four lots were drawings of dresses worn by other members of the Johnson family, mostly in the

1790s. The four lots made a total of £346.50 (\$831.60) and were sadly split among three different buyers.

And finally the good luck story of the season. An anonymous lady owned the Doncaster Cups of 1850, 1857, and 1858. These splendid objects were well known, not only having been well documented in the *Illustrated London News* each year, but being illustrated in Patricia Wardle's *Victorian Silver and Silversmiths*. The total weight of silver is just over 1,180 ounces with a break-up value of just under £1,000 (\$2,450). The owner, obviously not a newspaper reader, let alone a *Connoisseur* one, believed that there was no value in Victorian silver and was ready to sell it as scrap. But, at the fifty-ninth minute of the eleventh hour, she called in Sotheby's Belgravia instead. So on July 26 she obtained £1,750 (\$4,200), £1,600 (\$3,840), and £1,500 (\$3,600), or a total of £4,850 (\$11,640) for the three, and the rape of Talaira and Phoebe, the daughters of Leucippus, by Castor and Pollux, which seems an unlikely subject for a race cup in the 1850s, was saved from the melting pot. Is it only a suspicious mind that wonders whether any silversmith in 1973 would have melted down these well documented examples of High Victorian taste.

GUY MANNERS

Books Reviewed

The National Trust Guide

A Complete Introduction to the Buildings, Gardens, Coast and Country owned by the National Trust.

Compiled by Robin Fedden and Rosemary Joekes.

688 pages with numerous illustrations, colour and maps.

London: JONATHAN CAPE.

£4.50.

This is a bulky and somewhat inconveniently heavy volume (it weighs 3 lbs. 10 oz.) and some of the photographs are not very good. These are almost my only criticisms of a book which is not only a pleasure to read but an excellent work of reference.

It is of course an account of the Trust's possessions: and here the twenty-four pages of maps, on which every type of property is clearly marked, are specially useful. But it is much more than that. This skilfully edited book should be in every public and every school library in the kingdom, and will also give much pleasure in America. For here is a visual history of England, told in a series of admirable essays introducing the various sections.

Although houses are understandably placed first, the story really begins with Miss Jacquetta Hawkes's concise description of archaeological sites: the long barrows and the round barrows, the Neolithic stone circles and the Celtic hill-forts, the Cerne Giant, and then several impressive relics of the Roman Conquest. The majority of these are in the care not of the Trust but of the Department of the Environment, but the essay usefully embraces both groups.

The narrative is taken up next by Mr. John Harvey in the section devoted to mediaeval buildings, and, as with Miss Hawkes, the author's name is a guarantee of authoritative treatment. All types are covered – castles, monastic ruins, tithe barns, courthouses and a guildhall, as well as some two dozen houses – and in this section there is naturally a special emphasis on local building materials.

Post-mediaeval houses are dealt with by Mr. Nigel Nicolson. Since the Trust now owns about eighty houses of importance, which means about one in every five open to the public, it is remarkable to read that, although Barrington Court, then in a very dilapidated condition, was acquired in 1907, no great house came into the Trust's ownership until Blickling was bequeathed by Lord Lothian in 1940. The extraordinary record of accessions since that time has been entirely due to two events: the Act of 1937, which allowed the Trust for the first time to hold land and investments in order to provide for maintenance, and then the action of Hugh Dalton when Chancellor of the Exchequer in 1946, in initiating the practice of accepting houses and land in settlement of death duties and then handing *these properties over to the Trust*, which may then have to turn to the State for substantial financial assistance through the Historic Buildings Council. As a result, it can today be said that 'never since the dissolution of the monasteries has a single body had in its charge so remarkable a group of habitable buildings'. Yet the Trust, which now owns good houses of every period and by every major domestic architect except Vanbrugh, has never been a purposeful 'collector'; as Lord Norwich remarks in an excellent

introductory essay, 'the Trust is not a predator. What it is, and what for owners of historic houses it is determined to remain, is a life-saver'.

If Mr. Nicolson's essay, to which Mr. St. John Gore adds a useful coda on English picture-collecting, provides a miniature history of the English house, Mr. Miles Hadfield does the same for our gardens and parks, again by frequent reference to Trust properties. But the more exotic garden ornaments are covered by Miss Barbara Jones, who introduces a rich miscellany of buildings: follies, monuments, villages, dovecotes, several splendid chapels, and buildings of useful intent such as the Assembly Rooms at Bath and the Market Hall at Chipping Campden. Probably not many people know that the Trust owns no fewer than seventeen villages.

The essay on industrial buildings is in the expert hands of Sir James Richards. In addition to windmills and watermills, the Trust has in Surrey and Warwickshire twenty-nine miles of navigable waterways.

The concluding essay by Mr. C. H. D. Acland introduces the second longest section in the book: Coast and Country. It is horrifying to learn that, but for the Trust and the generosity of its well-wishers, the Devil's Punch Bowl at Hindhead would have become a building site, most of the Farne Islands would have been sold to a shooting syndicate, and the Long Mynd would have been largely submerged under relentless rows of conifers. We are also told that out of more than 3,000 miles of coastline in England, Wales and Northern Ireland (this book is not concerned with Scotland, which has its own National Trust), only 900, by the mid-1950s, were considered sufficiently unspoiled to be worth preserving. Of these, thanks to Operation Neptune, the Trust now owns about a third.

What strikingly emerges from this book is that the National Trust is not only the largest private landowner in the country but also the most enlightened. Who else but the Trust has been able to abolish one of the great eyesores of our time: domestic television aerials? At Lacock television is piped into every house from a single aerial on a nearby hill. The Trust's problems are specially difficult because, as the owner of so many famous houses and places of recreation of the most diverse kinds, it has to provide for vast numbers of visitors, including, incidentally, many who are not yet members, since access to all its countryside and coastal properties is free. How does it cope? The answer is that there is no pat answer. Every property has to be considered separately.

And this is where the Trust excels. The character of each property is studied 'to assess its capacity to absorb public access without destroying its soul'. If a camp on the shore of Grasmere is too prominent, do not prohibit it, but place it more discreetly nearby. If solitude is of the essence of a site, lead the crowds unobtrusively by an alternative footpath. Apply imagination: show sensitivity: act with flexibility. Let the place itself suggest the right treatment. That is clearly the proper way to proceed, and that is exactly what the Trust's officials do, well aware though they are that in every direction there are likely to be pitfalls. The result is that the National Trust is one of our greatest social benefactors. Perhaps no other organisation adds so much to the pleasure of living.

ALEC CLIFTON-TAYLOR

The National Trust Guide

The London Doré Saw

The Rare and Extraordinary
History of Holy Russia

Picasso on Art

Image of the People

The London Doré Saw

A Victorian Evocation.

By Eric de Maré.

229 pages, numerous illustrations.

London: ALLEN LANE/THE PENGUIN PRESS.

£8.00.

The Rare and Extraordinary History of Holy Russia

With over 500 illustrations.

By Gustave Doré.

Translated by Daniel Weissbort.

Introduction by Richard Pipes.

207 pages.

London: ALCOVE PRESS.

£4.95.

Doré is one of those nineteenth-century giants whose energy and output seem in retrospect superhuman. Though he has never, strictly speaking, been reckoned among France's great artists, he makes a strong appeal to those who feel the power of his social response to the London of a hundred years ago, no less than to those who see in his vibrant, inventive line the origins of the modern strip cartoon. Both these books reinforce Doré's claim to stand among the greatest illustrators. Mr. de Maré uses the celebrated London plates, along with other contemporary illustrations, to evoke the manners and miseries of the Victorian era. The *Holy Russia* is a facsimile edition of a very different work – Doré's hostile, cruel, and propagandist version of Russian history – a viewpoint eagerly shared by a nation still smarting from the humiliation of 1812 and once again (this was 1854) confronted by the dreaded Russians, this time in the Crimea.

That this was Doré's first book – he was 22, a relatively obscure cartoonist working for a humorous magazine – only compounds the achievement. Page after page, and frame after frame (as Doré's successors would call his pictures), one feels the sting of his wit and the bite of his line. The original French captions and text have been translated into a springy English which fits the sardonic, often Rabelaisian illustrations. There are plates in the *London* which have the power to move a modern reader, and no doubt they will remain among the most admired of Doré's works. But the *Holy Russia* seems, in an eerie way, to preview a whole century of graphic journalism. Its reappearance is a notable publishing event.

DENIS THOMAS

Picasso on Art

A Selection of Views.

Edited and with an Introduction by Dore Ashton.

189 pages, 54 illustrations.

London: THAMES AND HUDSON.

£3.00 or £1.50 paperback.

Miss Ashton is a much respected critic, and is also a teacher and director of the Art Department at New York's justly renowned Cooper Union. She recently published a controversial and entertaining book about the New York School (reviewed by G. S. Whittet in *The Connoisseur*, April 1973).

I am sorry to report that the present volume is slim, and basically unsatisfactory. Indeed, I am not even sure it was necessary. Picasso's own verbatim remarks are contained in two statements of 1923 and 1935, all in all, 10 pages of

generously printed text at the beginning of the selection; and in Section IX, a further 14 pages rather grandly called 'Picasso Explains'. Miss Ashton has decided to rely on Picasso's respectable friends and biographers, who include Sir Roland Penrose, Alfred H. Barr, Jr., Douglas Cooper, the dealer Kahnweiler, Christian Zervos, Jaime Sabartés, to name but a few. She deliberately excludes all the testimony contained in Françoise Gilot's controversial but vivid and lively *Life with Picasso*. The observations of one who had lived with him for a number of years have been omitted because others said that Picasso just didn't talk like that.

It is implied that Picasso's conversation was witty, pointed, observant, and aphoristic. So elusive is it that no great body of recorded conversation exists. It is astonishing that Picasso seems to have had no equivalent of a Boswell, as his long life, remarkable personality, and the high critical esteem in which his work has been held for considerably over half a century should have led to considerably more efforts to record his observations and comments.

But it seems there is no extended conversation that has been recorded or noted for posterity. Miss Ashton has relied perforce on comments in the major biographies, quotations from the artist in reviews and essays, and the like. What remains are some pithy observations, in simple and attractive language. He seems to have had a liking for what we might call the instant proverb. So simple and lucid are his remarks that it is difficult to decide whether they are superficial or profound. Certainly, they are often sweeping, and have the appeal of the sort of observation that seems to encapsulate a point of view in a nutshell.

A sample taken at random: 'I paint the way someone bites his fingernails; for me, painting is a bad habit because I don't know nor can I do anything else'.

'It's not what the artist *does* that counts, but what he *is*'.

'Museums are just a lot of lies, and the people who make art their business are mostly imposters'.

'Sculpture is the best comment that a painter can make on painting'.

Throughout the book, both implicit and explicit, are Picasso's view that what he had to say he said through his art, and that verbal comment – on his part, and perhaps on others – was a waste of time.

He did, of course, write poems. And he is quoted as saying that 'If I were born Chinese, I would not be a painter but a writer. *I'd write my pictures*'. And he is not unnaturally self-contradictory. He was obviously never an admirer of consistency. 'I can hardly understand the importance given to the word *research* in connection with modern painting. In my opinion to search means nothing in painting. To find, is the thing'. (1923) 'Paintings are but research and experiment. I never do a painting as a work of art. All of them are researches. I search incessantly ... It's an experiment in time'. (1956).

Another strand running through the book is Picasso's own obsessive need to work nearly all the time. There are some fascinating comments on his own greatest works, and on the work of other painters, such as Bonnard, Gris, Raphael, Rubens, Vermeer, Velázquez, Matisse, and others. A comment on Rome as opposed to Greece is telling in its reflection on Picasso's own

work: 'With the Greeks there's always a aesthetic element. I prefer the virile realism of Rome, which doesn't embellish. The truthfulness of Roman art – it's like their buildings, utilitarian but all the more beautiful in their genuine simplicity'.

We have the great legacy of Picasso's work and art lovers throughout the world are agog for the promised revelation not only of Picasso's work, but his own collection of the work of other painters.

But the man, and the motives behind his extraordinary oeuvre he has left us, remain enigmatic and mysterious. Perhaps that is how it should be. The book, slim and teasing as it is, nevertheless required reading for all interested in one of the few artists of the 20th century for whom it is not shaming to use the word 'genius great', and other superlatives even now.

There is a very helpful bibliography, not of course comprehensive, but in the main of writings which are easily accessible on Picasso, by Bernard Karpel, the librarian at the Museum of Modern Art in New York, and the Documentation Editor of the series to which the book under discussion belongs, 'The Documents of 20th Century Art'.

MARINA VAIZEV

Image of the People

Gustave Courbet and the 1848 Revolution.

By T. J. Clark.

208 pages, 43 illustrations and 7 colour.

London: THAMES AND HUDSON.

£4.50.

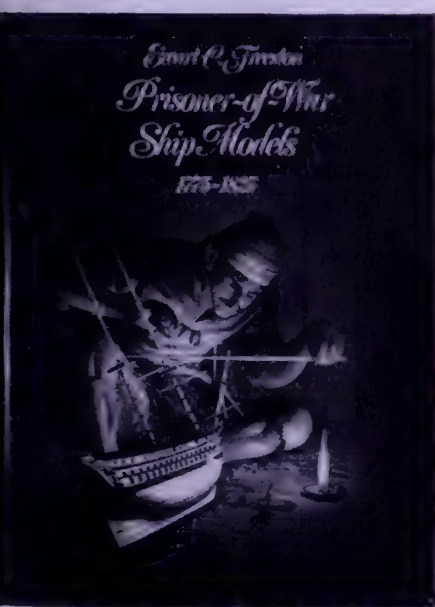
This book is important because it is the best study of Courbet to date, and because its author refuses to see art history as a narrow discipline compounded of subsidiary disciplines, evolved to deal with the problems of the works themselves but which are often presented as ends in themselves, and which are often presented as ends in themselves. The problem is stated simply: '... there can be no art history apart from other kinds of history'. This approach introduces frightening problems in organising the material and mastering different aspects of history. The chances of failure are high. Mr. Clark's refusal to be bound by what have come to be regarded as inviolable conventions means that the book's success is crucial, because there are few models for this type of study, and it is, of necessity, pioneering.

The complex text contains discussions of Courbet, his native, and Parisian milieu, and social, literary, and political history; as well as a brilliant analysis of the paintings themselves. Mr. Clark is adept with the conventional tools. He can spot a source with the best, but is able to show how it is used within the context of Courbet's attitudes and intentions, which in turn are discussed within a progressively widening context; from Ornans, to Paris, and to France as a whole; thus making the exercise more than an impressive trick, admired for its intricacy only. There is one reservation. In this type of study, where the quantity of information is enormous, the reader's full concentration is essential. Mr. Clark's prose style sometimes makes this difficult. He eschews the use of conjunctions to introduce the last phrase of a sentence, and deals similarly with strings of adjectives. The subsequent staccato effect can irritate as much as the apparently arbitrary changes in verbs' tenses in the same paragraph. The writing occasionally

comes imbued with an enthusiasm that seems more suited to spoken polemic than historical discussion. It would not be worth mentioning if it were not for the fact that it detracts from the qualities of the book as a whole; although whether it be noticed or not is doubtless a matter of personal taste.

The achievements of the book deny easy summary. Courbet is cleared from the myth of the beery yokel who wields a paint brush like a shovel. There are convincing arguments that his artistic persona was assumed as a means of surviving in Paris, and of understanding the situations he was in, while avoiding involvement. He is credited with more intelligence than the myth allows, but this is an inevitable conclusion after the massive complexity of *The Burial at Ornans*, *The Stonebreakers*, and the *Peasants of Flagey* is examined by discussions of rural, political, and social history, and the nature of the relationship between town and country. These were paintings for an urban audience, and were iconoclastic in their denial of the myths that this audience referred to believe in. A major point of the book is that Art was still powerful, and able to affect a wide audience, in the middle of the nineteenth century. Because the nature of these paintings' subjects is unravelled, it becomes clear why they were disturbing to the Parisian public. Mr. Clark also understands the role of art at that time in a far wider sense, insofar as the search for an iconography was a crucial problem in an age bereft of any coherent philosophy, and floundering in a mass of romantic myths that were not believed. He is to be congratulated on his achievement, because, despite the quantity of very different material of which his text consists, Courbet and his paintings always remain the subject of the book.

MICHAEL ROSENTHAL



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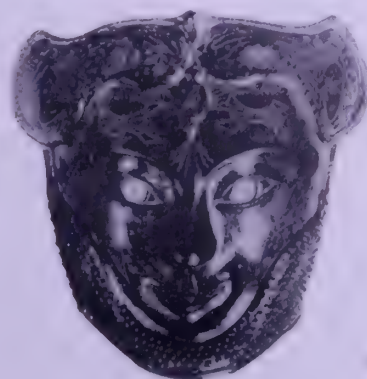
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The Connoisseur's Diary

David Coombs

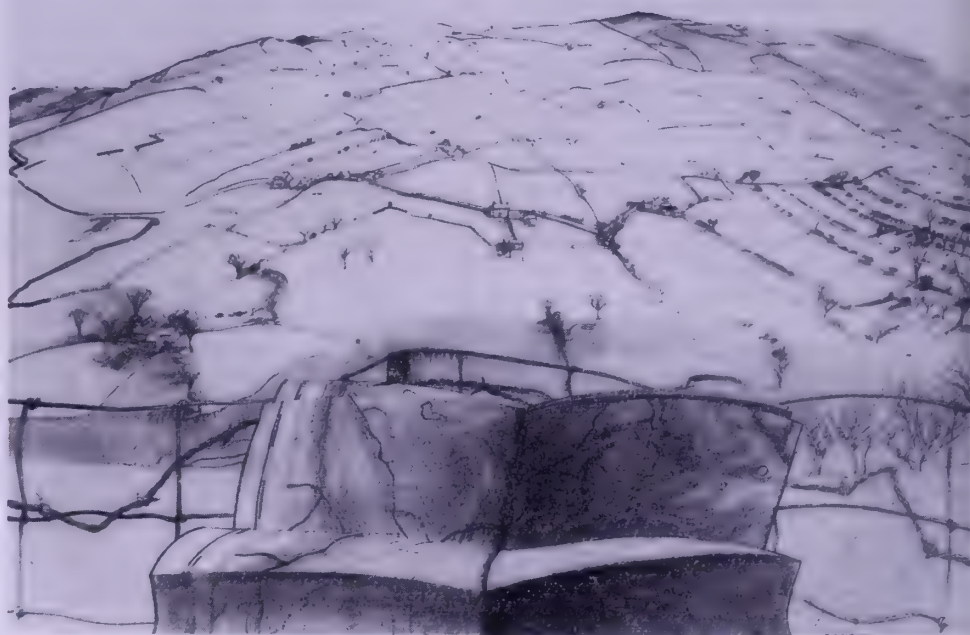


Human jewellery

Four jewellers: Eberhard Burgel, Bruno Martinazzi, Reinhold Reiling and Hubertus von Skal (two Germans, an Italian and a Czech) have each contributed works to an unusual exhibition 'Jewellery and the Human Form' at the Electrum Gallery, 21 South Molton Street, W.1, until 20th October. For all of them, the human form whether its constituent parts or the whole, provides the means of expression for their jewellery – of its own nature ultimately destined to adorn the human form. (Left.)

Teesside Biennale

The first International Drawing Biennale was held at the Dorman Museum, Middlesbrough from the 4th August until 29th September. It was financed entirely by the Teesside Council and it must be hoped that this bold and imaginative initiative will succeed and that other exhibitions will follow in later years. The prizewinners came from Britain, Pakistan, Denmark and Germany and there were 1,500 entries in all from thirty-nine countries. Illustrated here, a pencil drawing, *Towards Landscape* by Robert Calender.



Stained glass art

Under the Presidency of the Duke of Grafton and with a new and dynamic chairman, the British Society of Master Glass-painters held their first exhibition in fifty years at the Royal Institute of British Architects, Portland Place, London. It showed the wide variety of work undertaken by members ranging from the sturdily traditional to the most glowingly avant garde. All aspects of the stained glass artists' capabilities were on display, not least that of restoration. This seems likely to be of increasing concern to members as the early glass demands as much expert conservation as the buildings that house it. The possibilities for the use of painted glass in modern buildings have yet to be fully realised. Full details can be obtained from the Secretary, 6 Queen Square, WC1. An illustrated directory of members' work is available for £2.00.

Royal collection

One of a pair of small wooden figures originally carved as memorials for dead Yoruba twins. They are from the collection of African art made by the late Prince William of Gloucester which will be on exhibition in London at the Museum of Mankind from the 5th to the 28th October. The collection is to be presented by the Duchess of Gloucester to the Royal Anthropological Institute, of which her son was formally the active patron: determined to ensure that as many people as possible should benefit from the study of anthropology. (Left below.)

Rugs and wall-hangings

The Supplies Division of the Department of the Environment is responsible for the furnishings of prestige buildings and official residences – including the British Embassies abroad. It recently sponsored a competition for the design of rugs and wall hangings by students at Kidderminster College of Further Education: itself situated in a major centre of the carpet industry. This praiseworthy project had the full practical support of the industry and the rugs were eventually put on exhibition at the International Wool Secretariat in London. This is the first time that the Department of the Environment has commissioned work from a college and further projects are being considered.

'Missionaries for the arts'

The National Association of Decorative and Fine Arts Societies is 'dedicated to the enjoyment and care of the visual arts'. It was founded as recently as 1965 and now has a membership of around 10,000. On October 19th at the Lyceum Theatre in London it will hold its first national conference with the theme 'Arts and the People'. Apart from arranging lectures and tours for their members the individual societies are engaged in a wide variety of work – the restoring and cleaning of books in the library of the Royal Academy, guiding at Osterley Park and Westminster Abbey, the documenting of church treasures in Buckinghamshire. This is a very stimulating organisation. Details from the Secretary: Mrs. P. Mitchell, Woodland, Loosley Row, nr. Aylesbury, Bucks.

In the Galleries

Oriental Manuscripts

6 July – 28 October 1973

King's Library,
British Museum, WCI

By J. P. LOSTY

Before the use of paper became widespread in the 14th century, the Indian manuscript *par excellence* was that made of palm-leaves. The earliest surviving examples date from the 2nd century A.D. and despite the inroads of time and climate, many hundreds of thousands of such manuscripts still survive. The leaves of only two palm-trees were commonly used, the Talipat (*Corypha umbraculifera*) and the Palmyra (*Borassus flabellifer*). After being boiled, dried, rubbed and shaped, the leaf emerged as a smooth and supple beige-coloured writing surface, two to three inches wide by up to three feet long. In north India, the ink was applied with a pen; in the south, it was smeared over the whole leaf on which the writing had been previously incised with a stylus – after cleaning, the ink remained in the grooves. Suitably shaped binding-boards were placed at top and bottom, and a cord passed through a hole bored in the pile; this was wrapped tightly round the completed manuscript and secured.

From India proper, only three schools of palm-leaf manuscript illustration are known. The earliest flourished in the Buddhist monasteries of eastern India under the Pala dynasty from c. 950–1200 A.D. Miniatures were painted on both leaves and binding-boards, depicting the Buddha or scenes from his life, the Bodhisattvas, and and demoniacal creatures of the Tantric Buddhist imagination. Stylistic changes are observable in this period. Up to the end of the 11th century, figures were drawn in languorously elegant outline and superbly modelled in both bodily features and draperies, and are reminiscent of the wall-paintings of Ajanta. In the 12th century (see illustration) outlines became more sinuous and angular, and figures flatter with sometimes only perfunctory modelling. After the destruction of the monasteries by Muslim invaders, many monks fled with their precious manuscripts to Nepal and Tibet, whose painting traditions were clearly formed under this Pāla influence.

All known mediaeval Indian paintings display the angular features found in the 12th century Pāla style. They are particularly apparent in the second of these schools, the western Indian or Jain school. The subjects represented here were Jain divinities and scenes from Jain mythology. Examples of these are known from the 13th century, but in western India generally paper supplanted palm-leaves during the 14th century. With the example before it of Persian miniatures introduced by the Muslims, the school later blossomed into the style which led directly to the Rajput paintings of the 17th century.

Both of these schools used essentially the same technique. The surface of the palm-leaf was prepared with a ground, on which the outline of the figures was drawn. Pigments made from vegetable and mineral products were applied with brushes of fine animal hair. The third school, that of Orissa on the eastern seaboard, employed a different technique. The outline of the drawing was first incised and the ink applied as for the southern scripts; colours were then sometimes sparingly added to produce a chaste and elegant effect comparable to the contemporary Mughal tinted drawings of the early 17th century. Products of the Orissan school were still being produced two centuries later.



Discourse on the Perfection of Wisdom
8,000 sections, detail. Sanskrit, palm-leaves,
middle 12th century, Bihar.
British Museum.

Palm-leaf manuscripts, together with many other manuscripts from India and the rest of the Orient, may be seen up to the end of October at the exhibition of Oriental Manuscripts at the British Museum.

Editions Alecto Collectors Club

27 Kelso Place, W8

Reviewed by PAT GILMOUR

Two multiples, and two prints to be chosen from a selection of images never in editions larger than 150, is the annual offering to each member of the recently launched Alecto Collectors Club. For £120 per annum the subscriber receives a multiple and one from a choice of several prints offered twice yearly. The first half of this year's offering, just launched, includes a delightful small sculpture by Kenneth Armitage which unites a female head and arms with a stool. Eleven inches high, it is made in white polyester resin. The current print can be chosen from images by the young Greek Achilles Droungas, from American Ed. Menecey, or from Australian and British artists in the Marlborough stable – Colin Lanceley and Tom Phillips.

Droungas, whose interests have recently turned to still life, has made a coloured etching of several fruits; Menecey's is a colourful optical dazzle. Colin Lanceley's print, suggested by a Freudian essay and featuring his idiosyncratic calligraphies, is called *Mourning Melancholia*. It is a lithograph uniting hand drawn and collaged elements. Tom Phillips has taken a Renaissance painting and made of it a solid colour analysis overlaid by a proportional linear grid – it's called *After Raphael*?

People joining the club in this, Alecto's tenth anniversary year, will receive a house history 'Decade of Printmaking' edited by Charles Spencer and including a number of independent reprinted articles about their productions. There is also a collotype print for new members by David Hockney specially made for the occasion. Collectors will also be sent full colour monographs about each of the artists whose works they choose so that adventurous publishing is backed up by an attempt to involve and inform their supporters. Aiming to get away from the elitist attitude of conventional art buying, the club represents a genuine saving – in effect offering items, including small sculpture, at £30 apiece. This fact alone, teamed with publishing which has not so far sunk to 'safe' artists, the lowest common denominators of colour-supplement taste, puts Alecto considerably ahead of similar printselling schemes.

2. David Hockney working at Alecto's Studios in Kelso Place.



Artists, Craftsmen and Designers

1890-1930

2 October - 27 October 1973

The Fine Art Society,

148 New Bond Street, W1

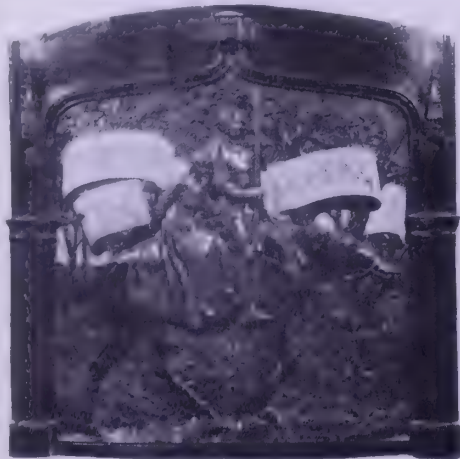
Reviewed by DAVID COOMBS

In 1972, The Fine Art Society introduced a new generation to 'The Aesthetic Movement and the Cult of Japan'. Apart from the subject matter one reason for the considerable amount of interest that this exhibition aroused was the way in which paintings, drawings and sculpture were displayed with the furniture, silver, pottery and textiles of the period. Although the movement itself was an all-embracing one - it was unusual if not unique for a picture dealer to attempt to give an overall view of the period. And as might be expected both the 'fine' and 'applied' arts benefited by being shown together.

The idea has now been taken one step further - to that group of extraordinary men and women who were the committed heirs of William Morris in the so-called Arts and Crafts Movement. They were serious-minded, dedicated people for whom the idea of craftsmanship was all important whatever the medium; and for whom the self-fulfilment of the individual took equal place with the individual's responsibility to society at large. From many other possible exemplars, William Reynolds Stephens, might be cited; described in the catalogue as 'sculptor of decorative works, portraits and monumental figures, goldsmith and painter' he was responsible for the three bronze panels (one illustrated): with the theme of *Chivalry* they are decorated in polychrome and parcel gilt. In many ways they sum up the Arts and Crafts movement as a whole, not least in the person of the artist who contrived to work in such a variety of ways both 'art' and 'craft'.

There are many other remarkable things in this exhibition: a handsome ebony and walnut cabinet by Ernest Gimson, made in 1909/10 by Henry Davoll; a touching engraving of a chair-maker by Stanley Anderson entitled 'He heapeth up riches and knoweth not who shall gather them'; a flowing yet almost stylised painting in tempera by Robert Anning Bell *Learning to Walk*; a pair of cloisonné enamel plaques by Harold and Phoebe Stabler; a Mortlake pot by G. J. Cox with a lovely lilac glaze; two enamel

3. SIR WILLIAM REYNOLDS STEPHENS. *Chivalry*. Side panel of a bronze triptych, 41 x 41½ inches. The Fine Art Society.



triptychs by Alexander Fisher, one tiny, the other a huge over-mantel; a frame chest by Sidney Barnsley: a masculine, coffer-like piece unexpectedly decorated with wreathing flowers by Alfred and Louise Powell; a little sculpture of a calf by W. G. Simmonds cut with the precision of a Japanese netsuke; drawings by Paul Nash (*L'avengro* bearing the intensity of feeling of a Samuel Palmer) and William Rothenstein (an affectionate and touching portrayal of *Paul Verlaine in Hospital*). Finally, and as an illustration of the close links between so many of the group, a charming portrait of the youthful Grace Barnsley by Margaret Gere, in watercolour on vellum.



4. CHRISTOPHER LAWRENCE. Centrepiece comprising candelabra, rosebowl and hors d'oeuvre tray. Wt. 310 oz. Diam. 26 inches.

Christopher N. Lawrence

22 October - 3 November 1973

Goldsmiths' Hall,

Foster Lane, ECI

Reviewed by DAVID COOMBS

This exhibition represents something altogether exceptional, for Christopher Lawrence has been his own master for only five years. Too early, one might think, for a major show at the central hall of his craft? Perhaps. Yet it represents as much the fulfilment of an ambition as an assertion of his right to be considered an independent designer. For Christopher Lawrence is a master craftsman: his was a long training extending well beyond the years of formal apprenticeship, to such an extent in fact that he was in considerable danger of never being given the chance or encouragement to strike out on his own... he was far too valuable as he was. He is a modest but by no means unassuming man and one proof of his determination and of his independence lies in the unique distinction as a winner three times of the Jacques Cartier award: given for outstanding craftsmanship in the annual competitions for silversmiths and jewellers run by the Worshipful Company of Goldsmiths. Indeed the massive, silver and gilt centrepiece designed by Christopher Lawrence and illustrated here also won the Jacques Cartier Award: this time for Norman Bassant, one of Lawrence's senior craftsmen. The inspiration of this centrepiece (itself the focal point of a twelve-place dinner service) was the

epergne - the classic eighteenth-century tour-de-force of craftsmanship and display used for sweetmeats and other delicacies. In this modern version it comprises candelabra, rosebowl and hors d'oeuvre tray. It also illustrates Christopher Lawrence's own continuing search for new inspiration for his designs - which are as much a vehicle for consummate craftsmanship as for practical use: whether it be goblet, decanter or coffee-pot. The exhibition will also be the first public display of a gold scent box, in itself totally extravagant, extraordinarily complicated, and containing a pure delight.

After the showing at Goldsmiths' Hall the exhibition will remove to the Galerie Jean Renet, 1 Old Bond Street, W1.

Young British Artists

3 July - 11 August 1973

Lasson Gallery,

57 Jermyn Street, SW1

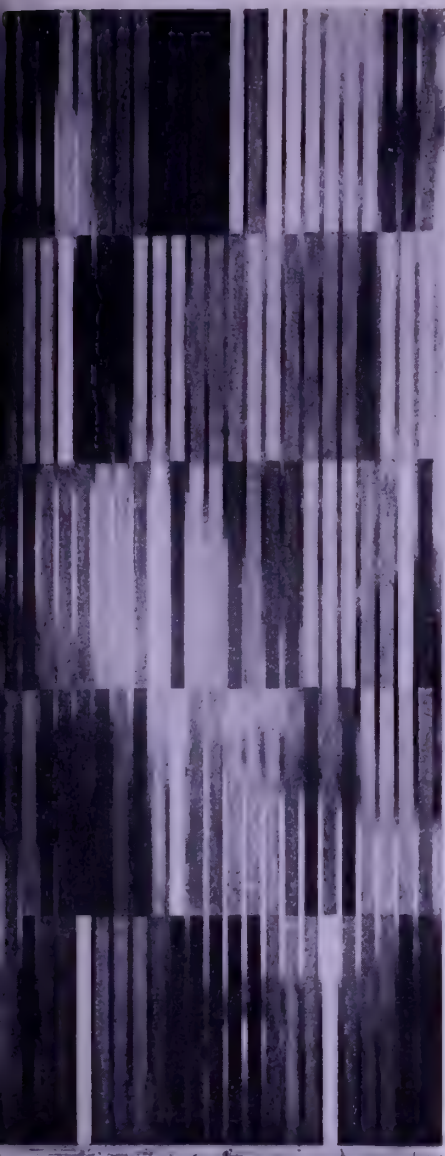
Reviewed by NICHOLAS USHERWOOD

This was a really good idea and one which deserved much more encouragement from the art-press than it received. Zola Lasson offered three London art-schools - St. Martin's, Kingston and the Royal Academy Schools a fortnight each to show a selection of their final year students' painting and sculpture in his Jermyn Street gallery. The choice of work lay with the individual art-schools while the gallery provided help with the hanging and bore all the costs of running the exhibition. With no rent and no commission on sales this added up to a gesture of considerable generosity.

It was one of imagination also for, though all art-schools' final year shows are open to the public too, it takes an extremely well-organised and determined person to get to even a few of them in the very limited period they are usually open. Furthermore these shows are geared principally to the internal purposes of making diploma assessments and rarely provide very helpful or attractive display conditions. Furthermore the Lasson Gallery's smallish scale means that only about thirty to forty works can be shown. The more concise summing-up of an art-school's particular character and talent that this provides is of benefit not just to the spectator but also to the art-schools involved as well, encouraging a greater objectivity and rather less self-indulgence than they normally permit themselves.

Genius-spotting is not the point of these shows - these are artists at the beginning of their careers and the potential of their ideas and thoughts are of more importance than their technical maturity in expressing them. If one had to pick particular schools, some artists from Kingston and the Royal Academy Schools made the most memorable impression. From Kingston a strong and sensitive painterly quality was visible in both the abstracts by Francis Andrews, Stuart Curry and Richard Gordon and in Joan Haskins' small and evocative mountain and lake scenes. The sculpture had a nice feeling for materials - Andrew Topliss's ceramic *Garden Sculpture* and Brenda Alldridge's *Four-Piece* wood carving showed this in particular.

In the R.A. Schools emphasis was on the figurative more than the abstract though it was one of the latter who came across most strongly. Jane Humphrey's *High No. 2* - dazzling sharp colour of great visual impact. Inger Bassing-



6. JANE HUMPHREY. *High No. 2*.
Acrylic on canvas, 10 x 4½ feet.
Lasson Gallery.

whaigte's *Boy's Head*, Peter Fletcher's two Norwegian landscapes were others of particular note.

What mattered most however was that the idea worked. Others please copy! After all it is in your own interests!

Bridget Riley

Paintings and Drawing (1961-1973)

18 August - 9 September 1973
City Museum and Art Gallery, Birmingham
15 September - 7 October 1973
Museum and Art Gallery, Letchworth
1 December 1973 - 27 January 1974
City Art Gallery and Arnolfini Gallery, Bristol

Reviewed by GEORGINA OLIVER
Birmingham has grown since it was recorded in the Domesday Book as a small community worth 20 shillings. It is now a super-modern, incredibly prosperous, industrial metropolis and university town, the hub of Midlands' communications and transport. On the day I was there, Birmingham was crisply cold, but very sunny, and cheerfully far from its grim, smoky *Black Country* image. Breaking away from the throng of one of many ultra-futuristic shopping complexes, it was exciting to discover, in the Museum

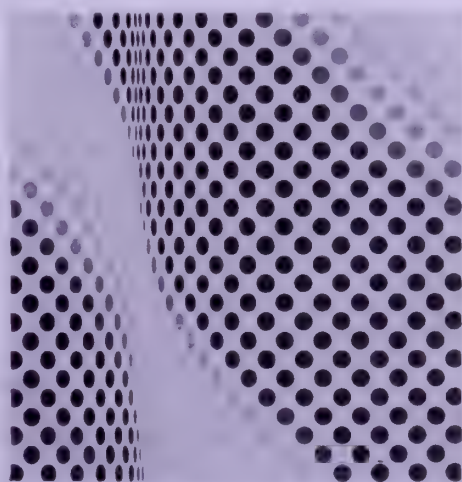
renowned for its superb Pre-Raphaelite Collection, Bridget Riley's exhibition, - so perfectly in tune with the tense vibrations of this rough, friendly city.

First seen in Manchester, Sheffield, Durham, Edinburgh, *Paintings and Drawings 1961-1973* is a touring exhibition organised by the Arts Council. At later showings the number of exhibits varies according to the size of the galleries. In Birmingham, the display was small and intimate.

Bridget Riley's intentions sound more modest than those of some other established, abstract artists. She speaks as a painter concerned with painting. Her aims are to make light rather than colour harmony, 'colour-form not coloured forms', to work through and appeal to intuition, not to make scientific optical illusions. She gives her spectator a choice of degree of involvement depending on the distance from which he observes the painting so that he can 'adjust the volume' of its impact.

In *Studio International*, David Thompson wrote at the time of her 1971 retrospective at the Hayward, 'there are two less satisfactory but not irrelevant extremes - a too near view which is eyeball shattering, and a too far view where all the colour shimmers die down to almost motionless grey'. Very close up the paintings look astonishingly *home made* and vulnerable; the ideal standpoint is the one at which they command the situation, but since it is not the only one available to the onlooker, there is nothing autocratic about it.

From early black and whites articulated by carefully planned trick perspectives imbued with *Sfumato* mists, to huge recent striped colour canvases emitting the light of the *Orient* or *Punjab*, the exhibition takes us on an adventure with a painter in the grand tradition. Executed by assistants from a store of ideas drawn on paper and graph, her paintings are more gripping and have more substance, than a great deal produced by artists who start by imposing a philosophy on their work. In a conversation with Robert Kudielka, reproduced in the catalogue, she says, 'Yes - for quite a long time I was embarrassed by using the word "I", the first person, in relation to my work - I much preferred to say "one", because I felt that this thing, the medium, was so strong and rich, that I was just an agent who caught these various inflections and allowed them to play their own thing - freely'.



6. BRIDGET RILEY. *Pause*, 1964.
Emulsion on board. 115½ x 116 cms.
Collection of Mr. and Mrs. Jack Riley.



7. ULI NIMPFSCH.
Girl sitting on a stone plinth, bronze, ht. 24 inches.
Royal Academy of Arts.

Uli Nimpf - Sculptor

4 August - 23 September 1973
Royal Academy of Arts,
Piccadilly, W1

Reviewed by DAVID COOMBS

Modesty is as rare as it is hard to define. Yet it is just this quality as seems to best sum up the work of Uli Nimpf - in the first retrospective exhibition ever granted by the Royal Academy to a living sculptor member. Even the setting of the exhibition was on a modest scale: with only one of the three Diploma Galleries to contain sixty or more bronzes, drawings and reliefs.

To say simply that Uli Nimpf finds his principal inspiration in the young female nude, might be as misleading as it is true. For his sculptures are principally concerned with grace and texture. He can find in the human figure a sufficient multitude of intricate shapes, planes and forms, as much in movement as in repose, to satisfy everything he tries to understand and observe.

The same thorough and sensitive approach is found in a number of masterly portrait busts, and the same objectivity in his direct, sculptor's, drawings. The bronze reliefs are intensely interesting - the figures seem to grow from the surface of the plaques naturally and without force: the very qualities in fact which infuse all this gentle sculptor's work.

William Turnbull

15 August - 7 October 1973
Tate Gallery
Millbank, SW1

Reviewed by GEORGINA OLIVER

If artists tend to be at least apprehensive at the thought of retrospectives, reviewers are not less daunted. A total creative output is thrust before us. Suddenly different criteria apply. We ask, *What has he contributed to justify himself historically? Is it original? Does he deserve the accolade?* The joy of allowing art to work for itself is often lacking. The exhibits are under the microscope, period specimens ready for analysis before they get the chance to surprise, as they would, discovered unexpectedly in a non-public environment or in



8. WILLIAM TURNBULL.
Permutation Sculpture, 1956.
Bronze, height 58 inches.
Loaned by Mr. Alfonso Ossorio.

a thematic exhibition. It is true that a retrospective gives the full impact of an artist's work, and that it reveals links between ideas developed at different points in time, but how many can stand the strain?

At the Tate, 25 years of sculpture and painting by William Turnbull are so well presented and so packed with apparently recognisable 20th-century influences that until further study, they look like an exhibition of an exhibition, a stage set for a modern art show. A second look, guided by Richard Morphet's admirable catalogue introduction and commentary, somewhat dispels this initial impression. The thread of personal convictions is strong, taut and continuous in William Turnbull's work. He has not borrowed just haphazardly from the fads of contemporary art.

William Turnbull did not go to the Slade until aged 24 in 1946, so he was subject to a number of non-art factors before training. Several years spent working as a popular magazine illustrator may account for Turnbull's economy of means and expression, while war service as a pilot may have injected the time and weight transcending qualities present at certain stages of his artistic evolution. Increasing awareness of the effects of the media and of the speed of modern communication led some 'fifties artists to the POP movement and others to a complete reassessment of communications through art. William Turnbull's formative phases carry the stamp of a generation concerned with concepts like games and totems, sign and mark making, participation and permutation.

Small, early bronzes, executed when Turnbull lived in Paris (1948-50), resembled in format Giacometti's *The Palace at 4 a.m.* (1932-3) and *City Square* (1948-9), or Max Ernst's *The Table is Set* (1944). Composed of platter-like bases dotted with thin, stick forms, sometimes to be inserted by the spectator, these abstract constructions achieved a dynamic contradiction between potential movement and stillness. They generated an arrested energy immediately reminiscent of 'on' 'off' circuit switching systems. Discussing thoughts of this period, the artist wrote, 'the movement of insects, fish and plants seemed to be a making and breaking of contact. Like a marvellous electrical system'.

In the 'fifties and early 'sixties, William Turnbull imbued his sculpture and painting with a neo-primitive finish. He modelled half-obliterated, ritualistic images, and evoked pregnant silences, with a feeling of repressed expressionism. The symmetrical outline of human facial features was an important starting point. Using what Brancusi described as 'the thinking hand discovering the thoughts of the material', he mixed bronze, ebony, rosewood, marble, stone. Turnbull made elementary, archetypal masks, painted strange heads, and produced free-standing full-size abstracted figures, which diffused a compelling solemnity.

Intrigued by the relationship of units and permutation to some of his past considerations, growth, movement, game theory, participation, William Turnbull started to conceive art objects in groups, with interchangeable parts. Another of Turnbull's interests, the mechanics of visual, emotional perception, led to some of his most profound works, the 'Sungazer' series, sculptures named after the Indians who started at the sun until it blinded them, hoping to reach higher sensory understanding. Another theme was the self-blinding of Oedipus. 'The skin is that fragile between our inside and outside space - and the eyes seems the most fragile connection between the two areas. What a tremendous decision to destroy this,' wrote William Turnbull in 1960, when himself already among those artists who were seeking a new, universal, language for artistic perception and were willing to relinquish the security of visible, associative reality for it. His work had become entirely abstract and 'modern'.

1960 was a significant year. It was the year of *Situation*, 'the exhibition of British abstract paintings each measuring not less than 30 sq. ft.' Turnbull participated and was on the executive committee. Ironically one of the most consistent images in his abstract painting and sculpture is a 'T' shape, frequently counterpointed by circular forms which seem to be derived from the 'head' preoccupation. After a period of rugged, monotone paintings, William Turnbull often introduced the 'T' and *head* elements to his canvases, sometimes only by suggestion, 'cropping' these images.

Determined to avoid edge and line, Turnbull never painted striped pictures, but he wanted to activate what Bridget Riley termed in an interview with Robert Kudielka, 'a colour-form, not coloured forms'. Tubular steel, painted metal, fibre glass even, became the tools of Turnbull's new, streamlined art, but he kept the same basic concerns, spectator involvement, progression, permutation, precarious equilibrium, simplicity, restraint. In recent years, William Turnbull has also focussed on process and on the raw materials of art as a craft. In some paintings he leaves vast expanses of unprimed canvas, and in his sculpture he has used means as rudimentary as wattle and plain wood.

Playing spot-the-influence with William Turnbull would be easy, but not quite fair. Turnbull has had the courage to use the means of the moment at every instant of his steady paced development, never stagnating, always retaining a fine rigour of spirit, which means that the *Idols* of the late 'fifties have much in common with the *transparent tubes* of the late 'sixties, and that the early *Mask* painting relates to the monochrome square canvases of 1967. The latest works are so near conceptual, that it would be interesting to

see what happens when instead of communicating the idea of communicating, Turnbull starts to communicate.

'Marble Halls'

2 August - 28 October 1973
Victoria and Albert Museum,
South Kensington, SW7

Reviewed by DAVID COOMBS

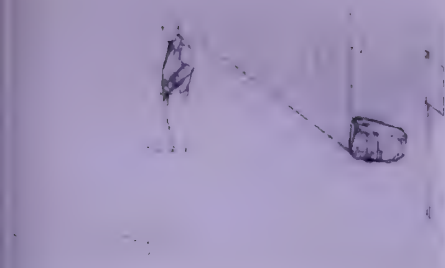
There is an air of large self-confidence about the rooms housing this exhibition of Victorian architecture. It is devoted to the 'secular' buildings, the ecclesiastical variety having already been shown in another memorable exhibition that of Church Art, in 1971-2. Curiously however the general lack of specifically religious buildings is counter-balanced by the feelings of reverence and awe that these others were obviously meant to inspire in their beholder. All the buildings seem to have been monuments as much to the size of the purse and taste of their upper and middle-class owners as to the self-indulgence of their architects.

The exhibition divides into a number of categories: town and country houses, civic and commercial buildings, memorials, museums, railway stations and so on. Some of the drawings are huge, and many of great beauty. But for me the models were the great discovery - notably the vast scheme for the complete rebuilding of both sides of Whitehall, and an elegant part-facade showing alternative treatment for the exterior of the Royal Albert Hall.

The catalogue, by John Physick and Michael Darby, will be indispensable; it is amply illustrated and contains two particularly interesting essays on Victorian Architectural Models and on the many Architectural Competitions of the day - their results as contentious and acrimonious as seems inevitable even today. The catalogue also contains a most useful biographical list of architects and designers and is available direct from the Victoria and Albert Museum for £2.70 (plus postage and packing). One regret however, it mysteriously contains no reference to the major introductory section of this important exhibition that of the related source books and periodicals.



9. ALFRED WATERHOUSE.
Manchester Town Hall, watercolour, ht. 31 inches.
Victoria and Albert Museum.



10. CARL J. PLACKMAN.
Solid Geometry, section 2, 1973, 22 x 30 inches.
Walker Art Gallery, Liverpool.

Magic and Strong Medicine

26 July - 28 October 1973

Walker Art Gallery,
Liverpool

Reviewed by MARINA VAIZEY

The exhibition is sponsored by the Peter Moores Foundation, which two years ago was the sponsor of the exhibition of Italian contemporary art at the Walker. Peter Moores' father, John Moores, sponsors the famous biennial John Moores Exhibition of contemporary British painting. That exhibition is selected by a committee from thousands of entries, and prizes are given. The Peter Moores Projects are selected by an individual, and there are neither prizes nor entries. Both types of Moores exhibitions have justly earned national reputations for excellence.

Norbert Lynton, now Director of Exhibitions at the Arts Council, formerly critic of the Guardian and Art International, has written on a wide range of art subjects, and taught art history at Chelsea College of Art. He has chosen an exhibition that gives abundant sensual pleasures, and a good deal to ponder over. He describes his exhibition as 'unfashionable' because he wanted to make it enjoyable. And he has succeeded.

The exhibition starts off with the glittering, flickering eye-catcher, *Plus ça change*, a work created out of horizontal neon tubes, darting on and off, by Philip Vaughan, who also made the charming, huge, construction of neon outside London's Hayward Gallery. This is followed by *Mandala*, a thoughtful and serene work, made out of curved double tubes of neon, which radiate, seep on and off, rather than flicker in a continuous programme of changing colour.

Then we walk on and see Phillip King's massive, but airy, work in painted steel, *Red Between*. This is almost a sculptured environment, and 'environmental' is the descriptive adjective which comes to mind when thinking about all the sculpture in the show. *Red Between* is solid, yet graceful, a disciplined amalgam of rods and sheets, poles and half moons of painted metal. It is complex, yet there is a satisfying simplicity, a constant resolution of spatial tensions, arches into space, an interplay between immutable solidity and feelings of change.

Mark Boyle makes amazing casts of reality, alarmingly and potently accurate. He chooses sites at random: London streets, the beach between the high and low water marks, an urban refuse fire. Real pebbles, dirt, sand, rocks, rusted bits of metal are there; and uncanny reproductions of the surface of tar and cobble, brick and slate. He hangs these on the wall, like

paintings, and he wonderfully, magically, heightens our apprehension of, and appreciation of, some of the things we see daily.

Ken Kiff regards a long period of psychotherapy as an important part of his own real education as more conventional schools and colleges. His fierce, blazing, gay pictures examine, to my mind, myth and ritual, how we think of ourselves, how we examine other people. He is making his own myth, or series of myths, with zest and energy.

Alan Davie has been a jazz musician, and is the oldest artist (b. 1920) in the collection. He has long been a safely distinguished painter, and to this observer his painting has settled into a formula. He uses colour exuberantly, and depicts with an abandon which is nevertheless strongly rhythmic, shapes that suggest minute forms of biologic life, sprung to giant size.

Paul Huxley is a severe 'abstract' painter whose work is also sensual and opulent, within an imposed framework, which has allowed limitless variations. Groups of rectangles, typically cluster in the upper right hand corner of a painting; other geometric shapes, usually rectangles, float singly or cluster in a deep field of colour. Colour is rich, glowing, solid and uninflected. The play of form, forms made up of vibrant colour, is ceaselessly interesting.

Carl Plackman makes eerie, strange, beautifully finished drawings of men and objects, sometimes using photographs and words. His sculpture is called *Horizontal Man* and is made up of numerous things: egg shells, tape on the floor, solid half ovals, like buoys, rope stretched across the room, curling bits of rope on the floor, all things somehow suggestive of building, or of birth. It is lyrical, tough and mysterious, inscrutable, calming, and whilst inexplicable, it is like a myth in itself, some significant tale where we have not yet grasped the vital clue.

Hubert Dalwood too has filled a room with a sculpture, called *Otera*. There is a gigantic red painted wooden base, on which stand in rows and singly horizontal and vertical columns. Here and there there is a slash of gold. White streamers, delicately dyed at the edges with seepings of blue or green, add to the feeling of ceremonial: some kind of temple of contemplation.

Great Georges is a community art situation, also helped financially by Peter Moores, and in the documentation area of this exceptionally well designed exhibition they have put up suggestive quotations about art, and asked the public to add comments.

The public has; and they are coming too in surprising numbers to this 'advanced' exhibition. I think its success, both artistic and in terms of people coming, is due to the combination of heart and mind on view here. This is feeling art, with thought behind, rather than an arid series of exercises played out in an art ghetto for a few initiates.

Théodore Géricault: Studies of Horses

12 July - 8 August 1973
William Weston Gallery,
38 Albemarle Street, W1

Reviewed by NICHOLAS USHERWOOD

It really would be no exaggeration to say that lithography was the reproductive process of the Romantic Movement. Its invention in 1798 by Senefelder was to provide Goya, Géricault and

Delacroix with exactly the kind of rich and flexible technique needed to convey the dramatic light effects and tonal effects that so characterised their artistic style. They, in turn, following the brilliant example set by Charlet in his studies of the Napoleonic Wars, rescued from oblivion a medium which had quickly threatened to become moribund through both misuse and ignorance of its possibilities.

Géricault first took up lithography in 1817, an event which, as the excellent catalogue note to this superb small exhibition points out, was 'one of the most significant moments in his career'. He was the first major artist to use the process consistently and over the next seven years he developed it both technically and in terms of subject matter to a quite remarkable degree. The subject matter reflects the same concern for reality as his painting and can be divided principally into scenes of contemporary life and horses. William Weston concentrates on the latter entirely and has succeeded in obtaining examples of practically every such lithograph he produced. Horses provided Géricault with a marvellous way of reconciling his fascination with the monumental and balanced vivacity of Classical art with his passionate concern for contemporary subject matter. These preoccupations make his first English Series (so-called after making them during his visit here in 1820-22 with Charlet) one of the great masterpieces of print-making. The heavy draught-horses of *The Coal Waggon* belong as much to an antique relief as the more obviously classically inspired beauty of the *Horses Exercising* of the same series.

Commercially this first series was not a success for Géricault but it did not discourage him from producing several further important series in 1822-23 and though varied and brilliant in their moods they possess a certain uncharacteristic picturesque quality. One startling exception among them however is *Cheval Dévoré par un Lion* which with its uniquely imaginative mixture of beauty and terror shows Géricault in best Romantic vein once more.

In 1823 Géricault began work on his last lithographs, *Quatre Sujets Divers*. Finished only shortly before his final illness they show a return to the format of the English Series. Everything else is different however with movement and atmosphere conveyed by much softer and subtler variations of tone and contour. In *Hangar de Maréchal-Ferrant* the horse, though apparently tamed and quiescent still remains for Géricault the same ultimate symbol of natural force and classic beauty.

II. THÉODORE GÉRICAUT.
Hangar de Maréchal-Ferrant.
Original lithograph, 1823.
William Weston Gallery.



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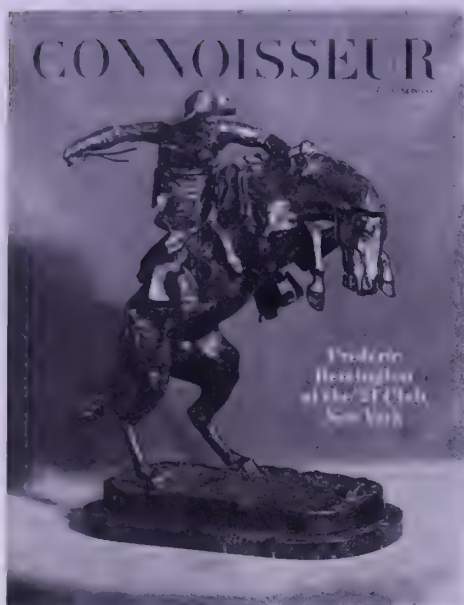
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November Cover

Detail from a watercolour of Westoe Hall, South Shields, built by J. C. Stevenson, to the design of his brother J. J. Stevenson in 1864. Collection of BEVIS HILLIER.

Chinese and Annamese Ceramics from The Philippines and Indonesia

by P. J. Donnelly

Ceramic burial wares from The Philippines and Indonesia are now reaching London. There is still much research necessary before the dating of the graves can be authoritatively proved.

James Dennistoun's Second European Tour, 1836-1839

by Hugh Brigstocke

During his second European Tour James Dennistoun added to the already considerable collection of Old Masters acquired during his previous travels (see *The Connoisseur*, October 1973).

Edward Barnsley, C.B.E.

by B. G. Burrough

Edward Barnsley's workshop emphasises his belief that furniture should be useful or purpose-made. Important commissions have included pieces for cathedrals, colleges, schools and boardrooms.

Drawings and Models by Thorvaldsen

by John Kenworthy-Browne

A selection of seventy seven drawings and fourteen plaster sketch models comprise the current exhibition at the Heim Gallery in London. Very few of the drawings have ever been published since their discovery in a cellar after Thorvaldsen's death.

Pictorial Envelopes by Maria Miles

by James Dugdale

Victorian ladies were expected to record their travels and visits by making sketches in pencil or watercolour. Maria Miles illustrated her letters by adding pictorial views to the envelopes.

Frederic Remington at the '21' Club, New York

by Maria Naylor

The '21' Club in New York houses one of the finest collections of Frederic Remington's paintings and bronzes. The article covers the acquisition of the paintings, many by highly original means.

China Trade Porcelain

by Clare Le Corbeiller

The Dutch, on taking control of the China porcelain trade to Europe, insisted that the pieces supplied were compatible with western social customs. By 1635 they were obtaining porcelain imitations of European metalwork forms.

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 with ribbon and bead carving ; the fluted leg
 terminating in a block foot. English, circa 1770.



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1718

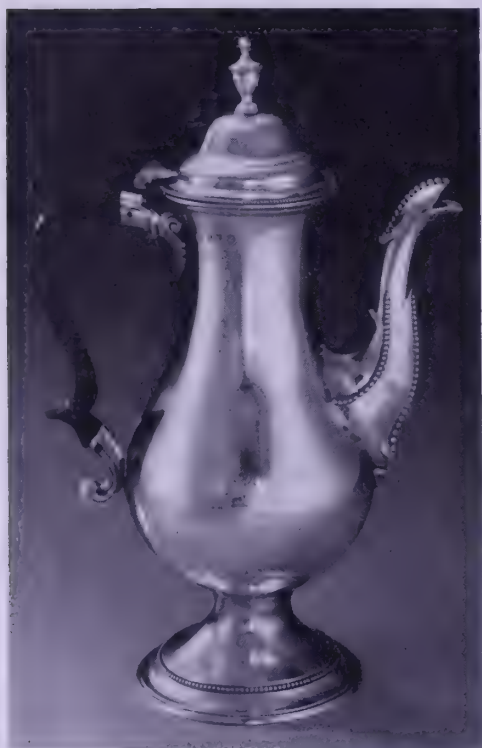
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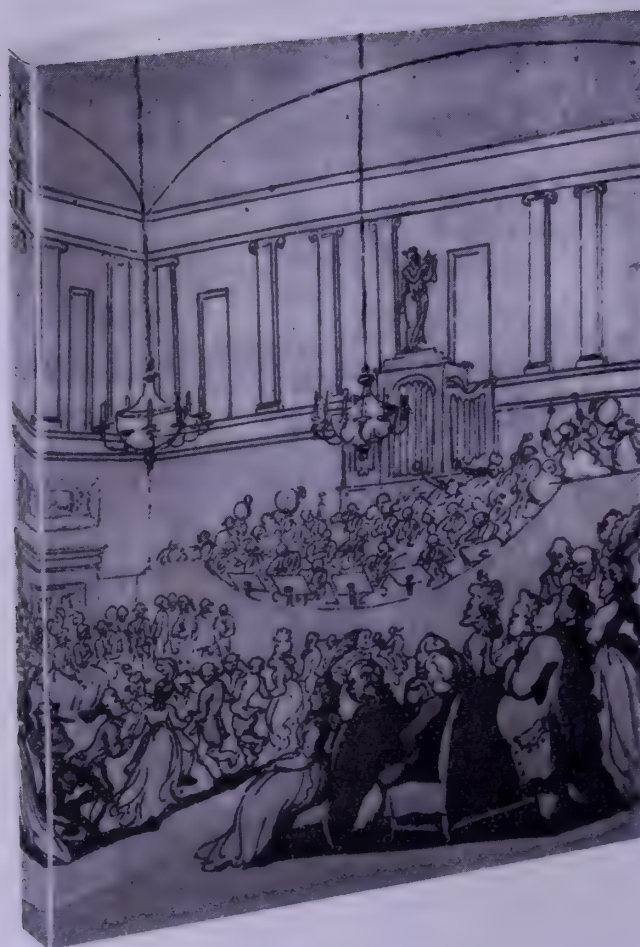


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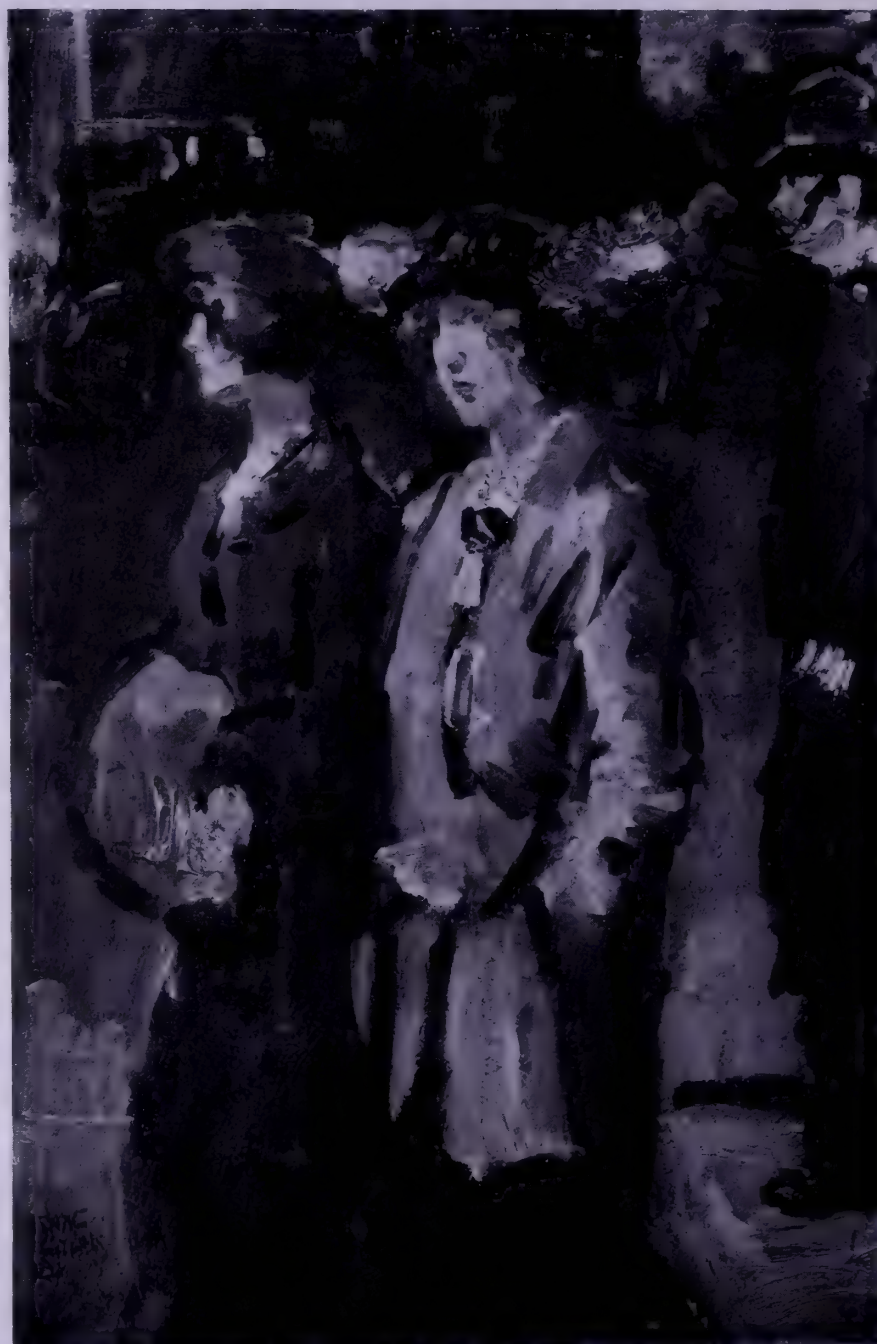
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Other examples can be seen at the British Museum in the Franks Collection and at the Victoria and Albert Museum in the Scheiber Collection. See also Honey, 'Old English Porcelain', plate 2, and King, 'Chelsea Porcelain', page 37.

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(right) a view of the table with its marble top.

(below) a view of the table as a jardiniere, with the marble top removed.

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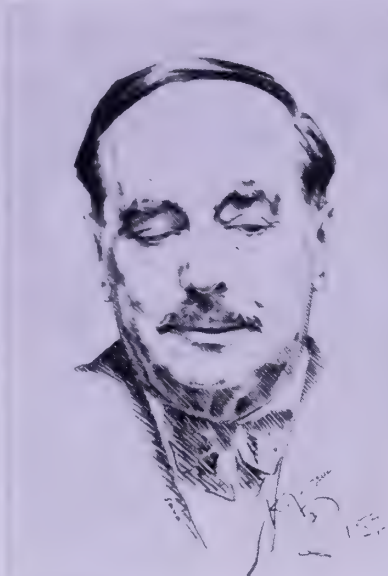
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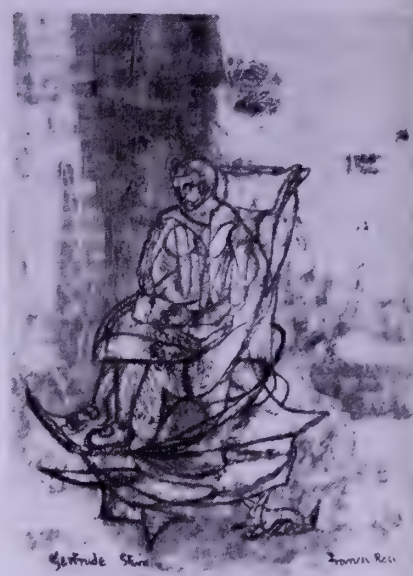
H. G. WELLS at age 70

Crayon portrait from life
Signed SAVA, 12" x 9"
Autographed and dated by Wells
A.B. Sava, b. 1896;
exhib. London from 1926



DANTE

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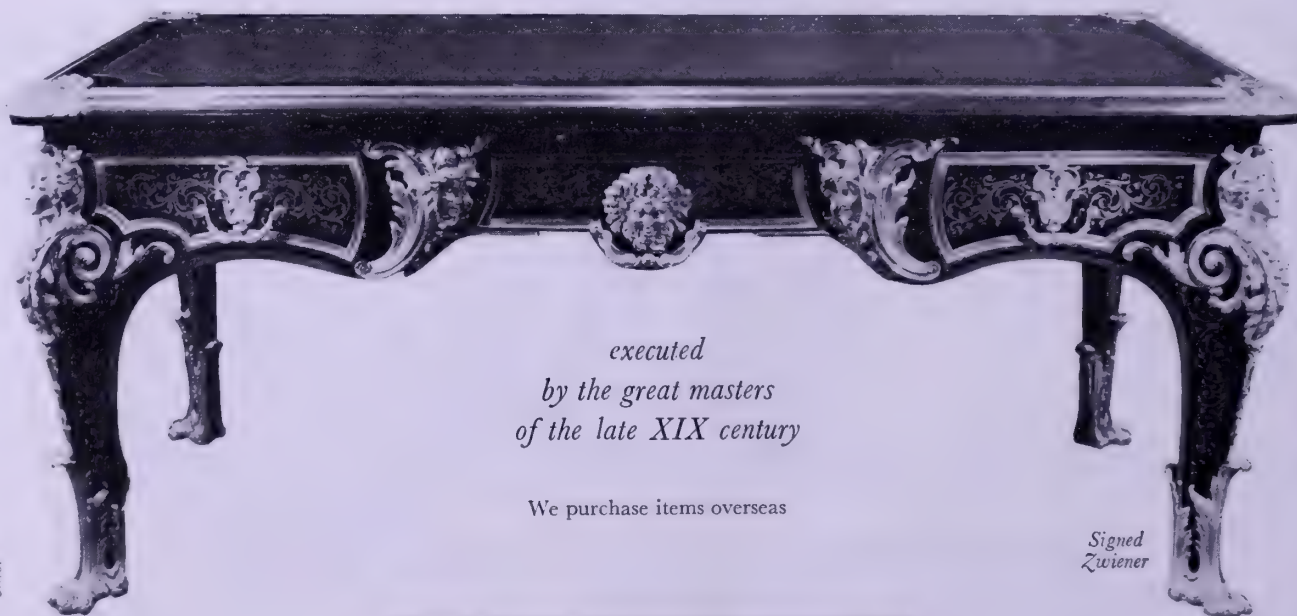


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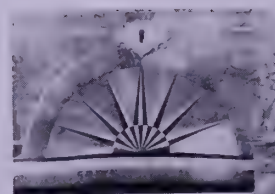
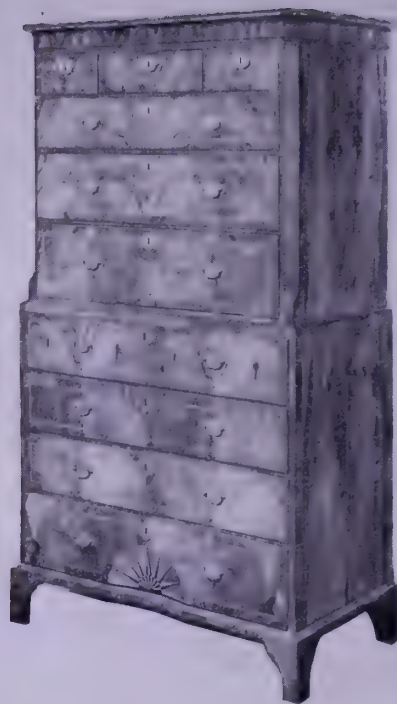
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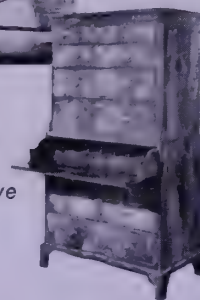
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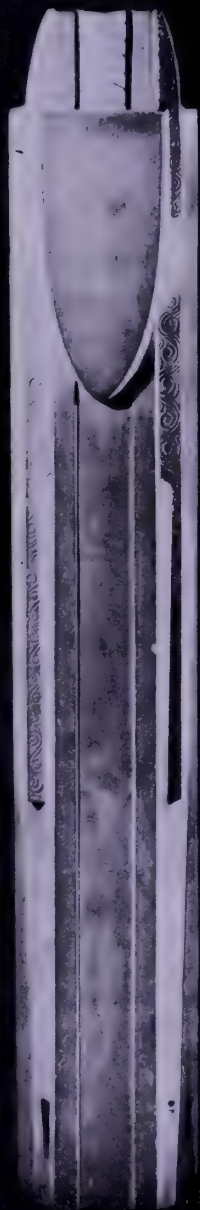
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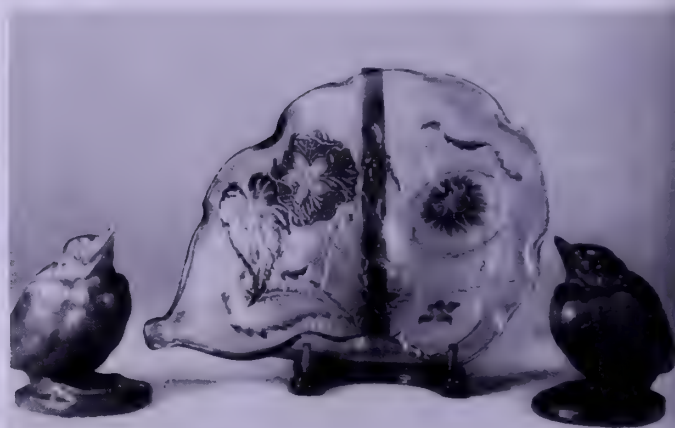
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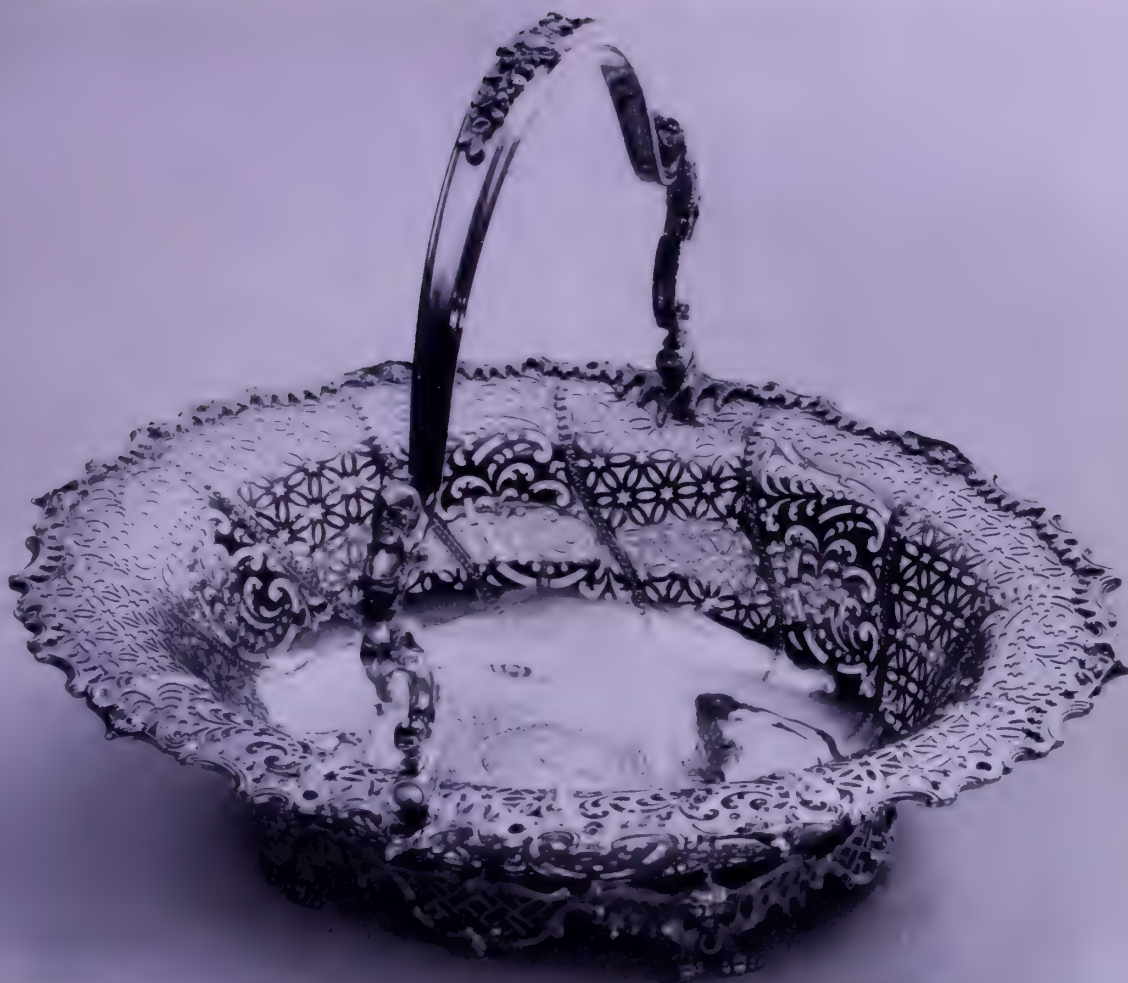
A straight 60 piece flatware service for 12 in the Fiddle Thread pattern, made in London in 1837 by J. & A. Savory. It is in excellent condition and weighs 120 ounces. Shown here with compatible rebladed Georgian knives—modern knives also available.



By PAUL STORR. A very fine and heavy pair of wine coasters made in London in 1813. The upper rims are gadroon, shell, and leaf design, the convex sides fluted, and the center escutcheons have two crests. Overall diameter is $6\frac{3}{4}$ inches and they will accommodate a decanter 5 inches in diameter at the base.



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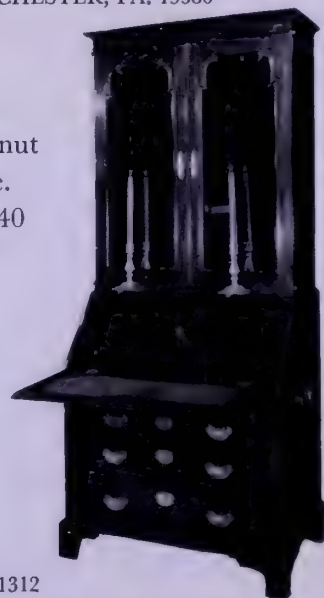
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Pair of Augustus Rex vases, Meissen 1725-30, yellow ground.

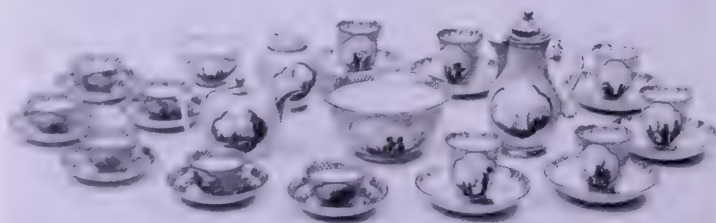
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The Guard **CHARLES WILDA**
Signed and dated 1888
Inscribed: Cairo
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Framed: $27\frac{1}{4} \times 19\frac{3}{4}$ ins. (69 x 50 cms.)
Collection: F. L. Thompson



A Rest in the Park
LUIS JIMENEZ Y ARANDA
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Inscribed: Paris
Panel: $12\frac{1}{2} \times 9\frac{1}{4}$ ins. (32 x 24 cms.)
Framed: $16\frac{1}{2} \times 13\frac{1}{4}$ ins. (42 x 34 cms.)
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(signed)
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(signed)

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Signed: G. Schalcken

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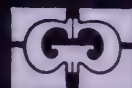
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A small 56 hour Chronometer by BROCKBANK & ATKINS, London, No. 1359, the movement with the signature and number repeated, Earnshaw spring detent escapement, compensation balance with helical spring, silvered dial with gold hands, in a mahogany box, c. 1830.

Chronometers were the precision timekeepers of the late 18th and 19th centuries, and have grown in popularity and value during the past two years. During the last six months they have increased in value by 25%, and a two-day chronometer in first class working order will be priced at £400 to £500, and an eight day one by at least twice that figure. The principle factors which govern the value of a chronometer are the movement, the maker, the rarity of the escapement or balance, the age, the box and of course the condition.

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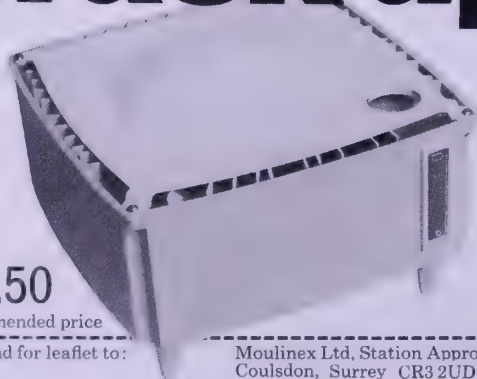
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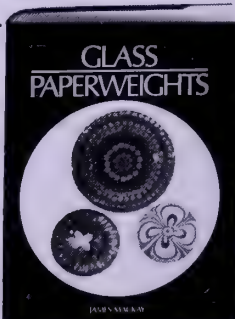
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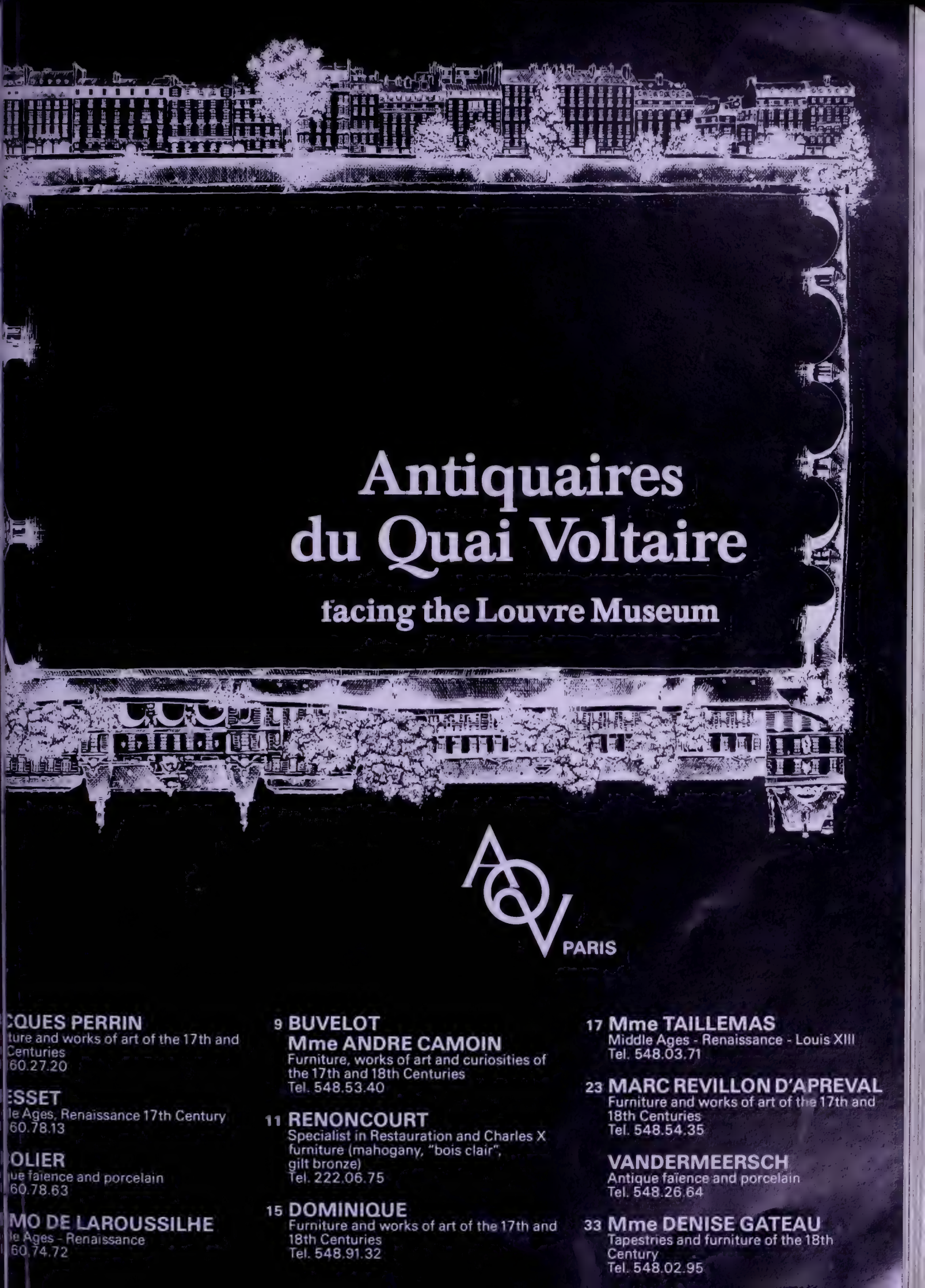


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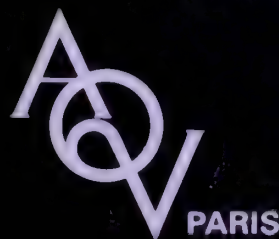
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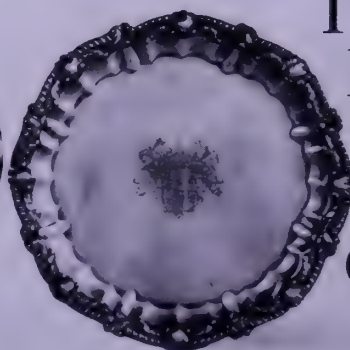
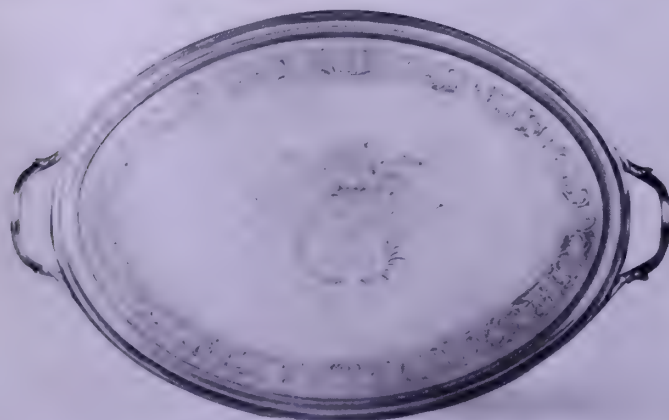
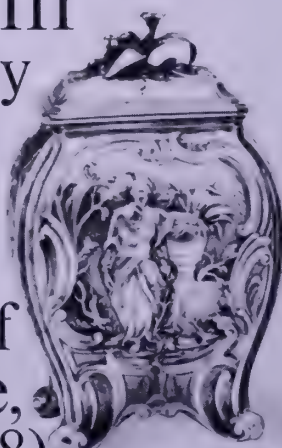
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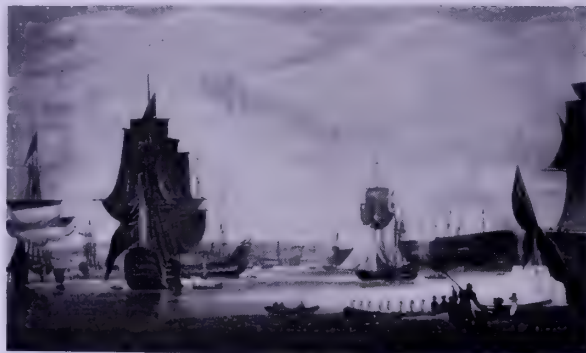
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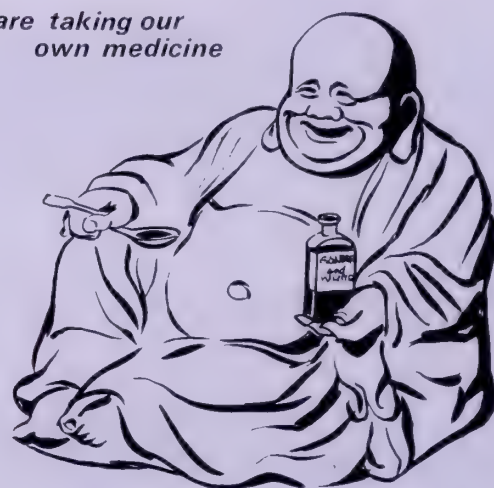


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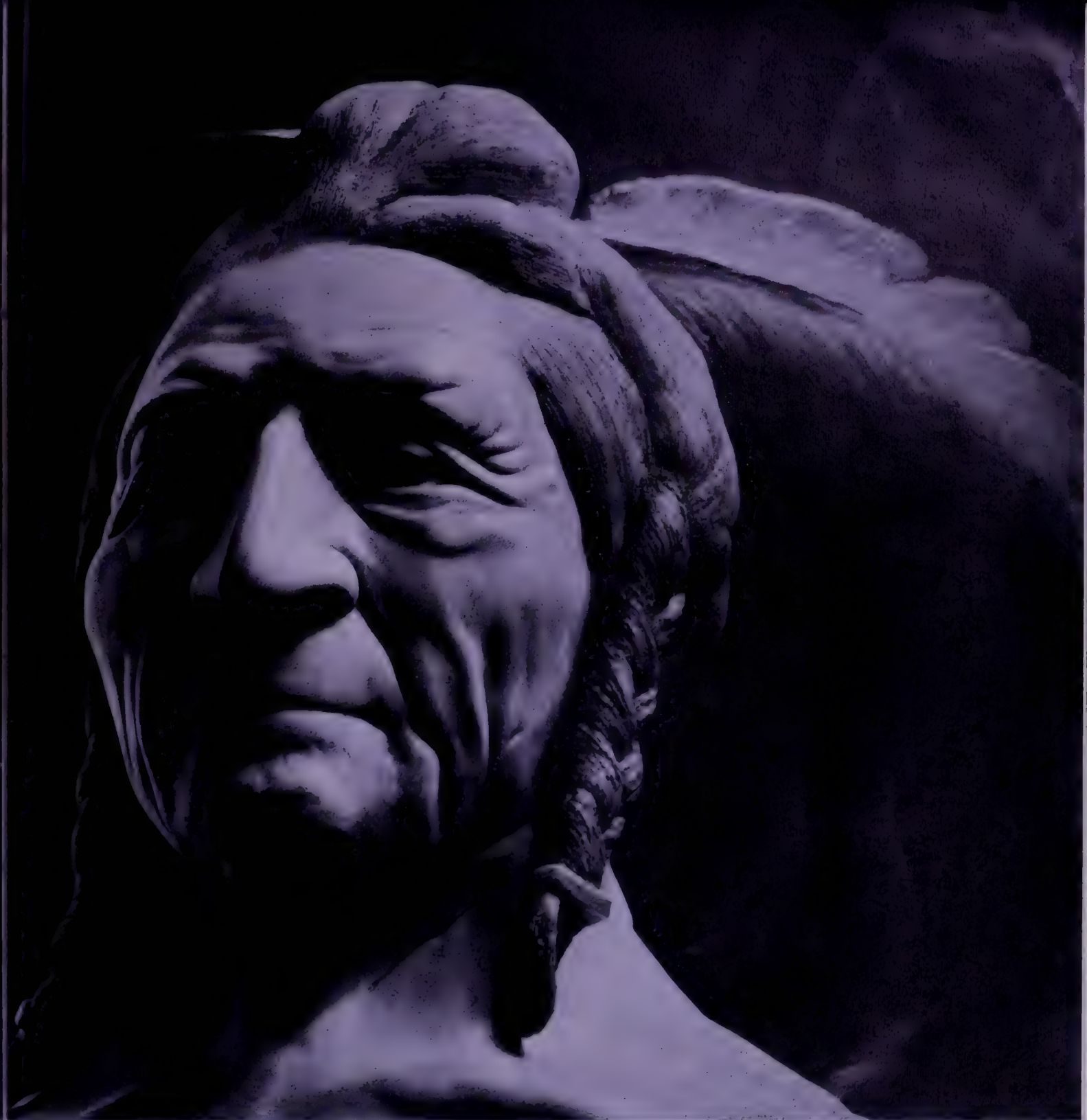
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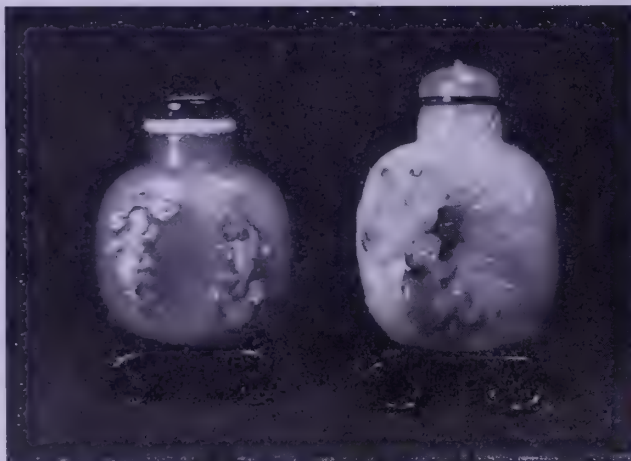


A very fine pair of
Chippendale Girandoles
Circa 1770. Height 47"
Width 23½"

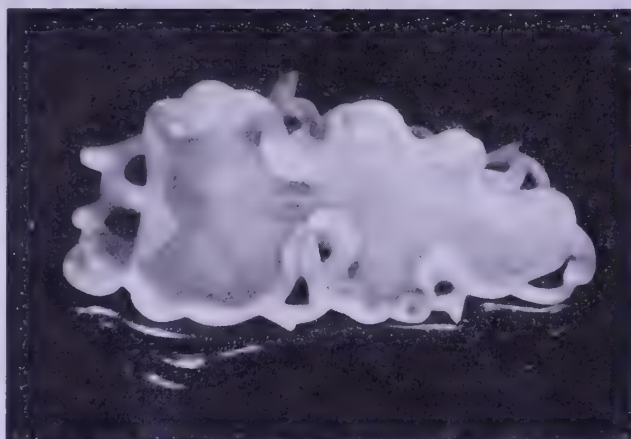


Fu-Ming-Fair Gallery

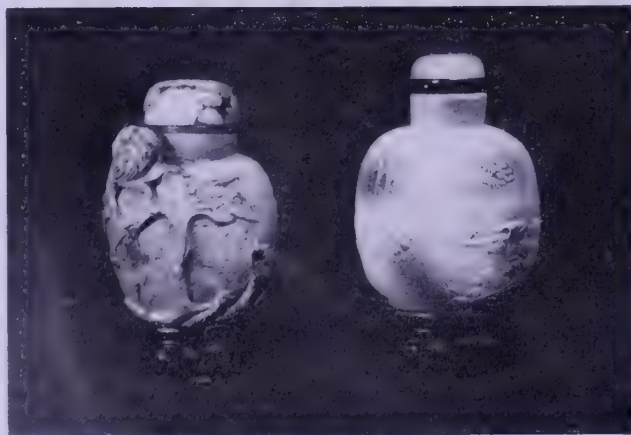
K'ANG HSI BLUE AND WHITE PORCELAIN



Honey Agate with Fish in a yellow area. Serpentine with Monkey in orange and black area. 18th century.



White Jade splashed with Emerald Green. Stand. Length, 4 ⁷/₈". 19th century.



Turquoise with blossom and foliage. Carved Porcelain, scenic design and calligraphy; Turquoise glaze. 19th century.

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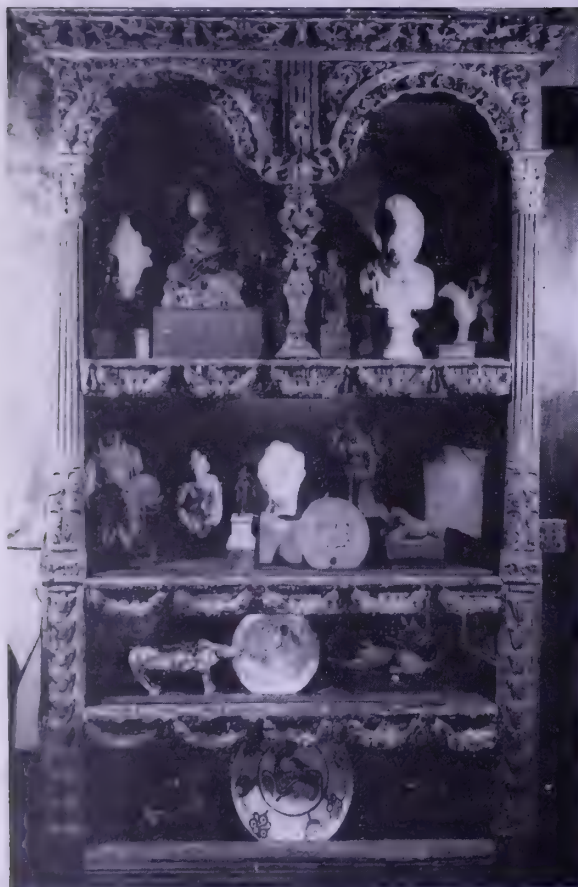
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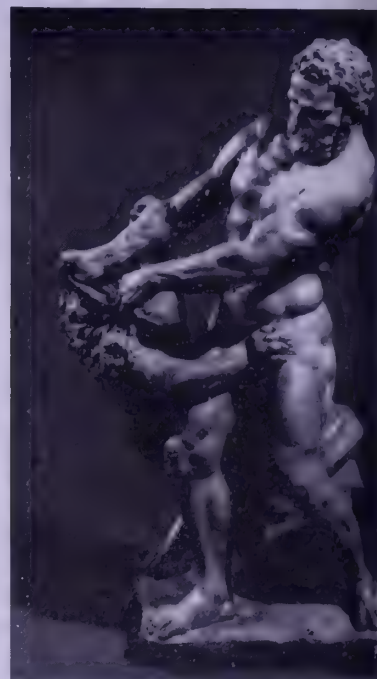
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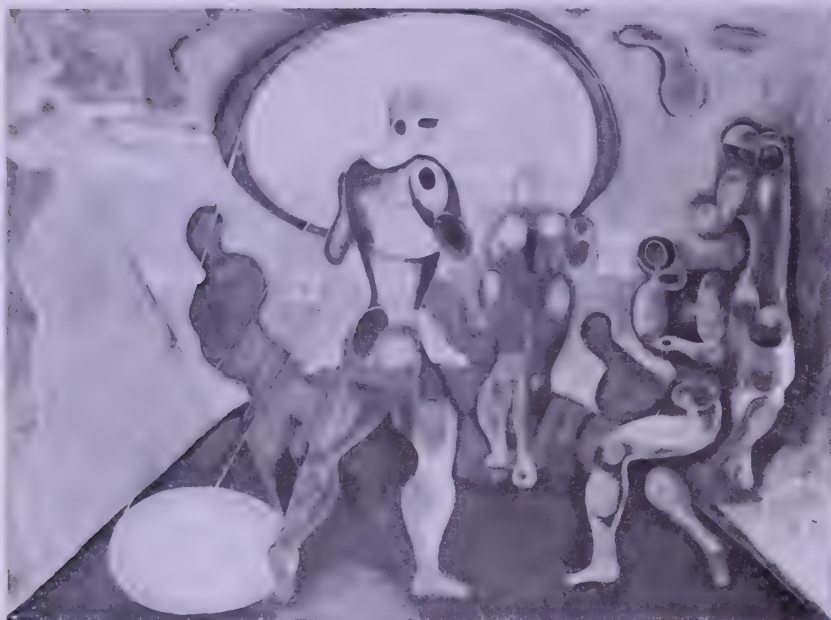
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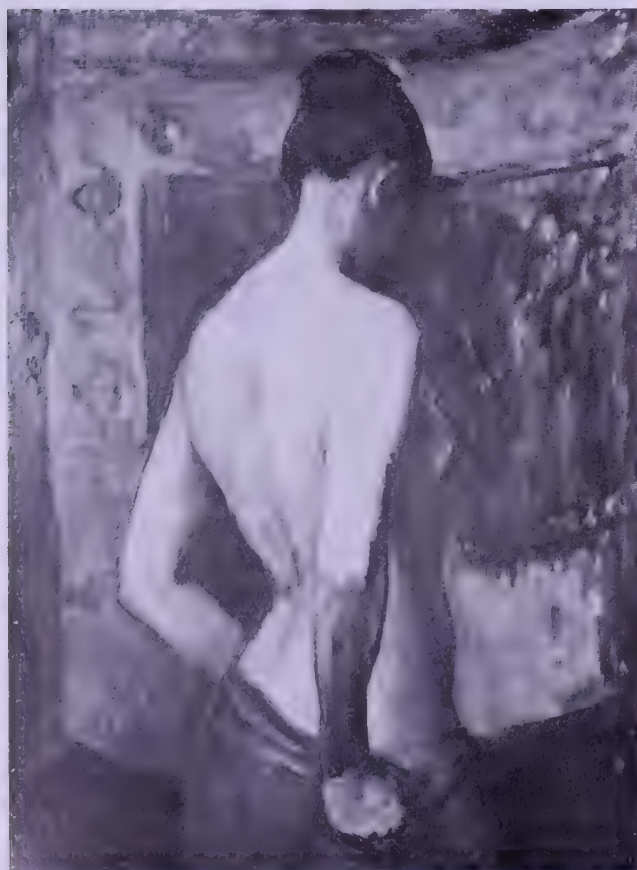


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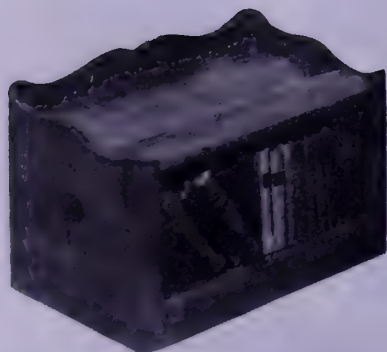
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signed and dated '60

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See plate LV English Embroidery and Plate XIX English Needlework, both by A. F. Kendrick.

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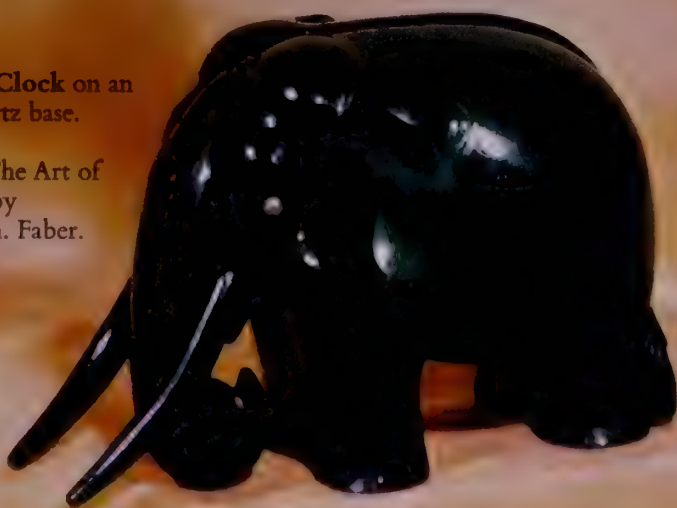
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A GROUP OF OBJECTS BY CARL FABERGÉ

Photographed slightly under natural size



**Diamond-set Clock on an
aventurin-quartz base.**
Height: 7½ ins.
Illustrated in "The Art of
Carl Fabergé" by
A. K. Snowman. Faber.
Plate 65.



Siberian jade Elephant with diamond eyes.



**Gold enamelled Table Seal
with fluted quartz top.**

**Triangular gold Frame
with miniature painting of the
Tsarevitch.**

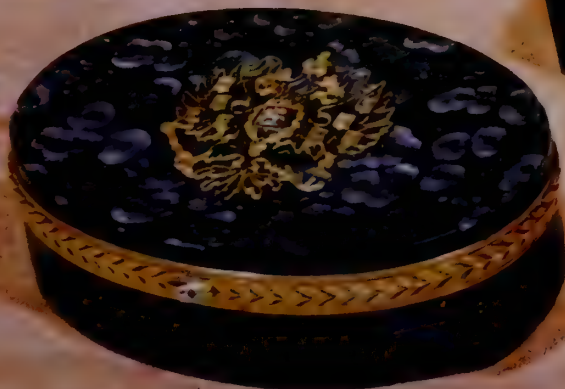
**Siberian jade, gold and
gem-set Frame.**



Striated agate Kiwi
and beak and diamond eyes. Plate 239
in Fabergé Book.

me! and diamond Brooch.

pled agate and gold enamelled Snuff
Plate 129 in Fabergé Book.



Siberian jade Double Box
enamelled and bochon ruby mounts

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Lady Howick of Glendale

The late Sir James Horlick, Bt.

The late Sydney J. Lamon of
New York City

The late The Earl of Sefton
and others.



Set of three castors, by
Paul De Lamerie, 1731
6½ in. high



Queen Anne chocolate-pot,
by Samuel Waistell, 1703,
10½ in. high.



Rare George I dish, by
Robert Goble, Cork, c. 1711
9¼ in. diam.



Pair of George II candlesticks,
by Paul De Lamerie, 1739,
8½ in. high.



One of a pair of George III four-light candelabra,
by Richard Cooke, 1800,
23½ in. high.



One of a pair of Regency silver-gilt wine-coolers,
by John Houle, 1816,
10½ in. high.

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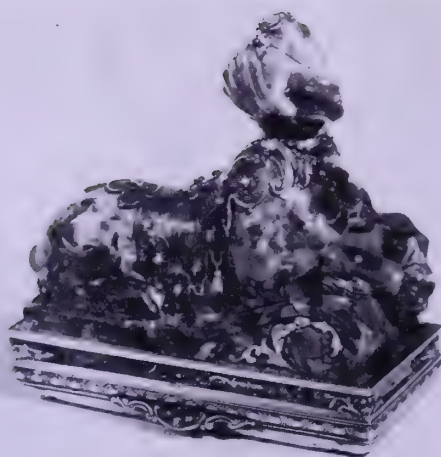
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Silver, Renaissance Jewellery,
Fine Gold Boxes and Objects of
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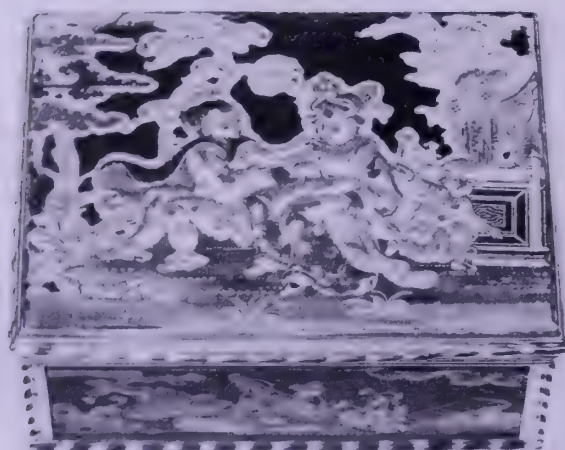
Important German enamelled gold
pendant jewel, Augsburg, c. 1570,
3 $\frac{1}{8}$ in. high,



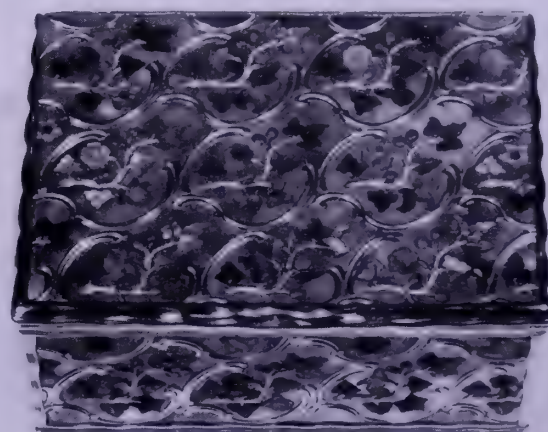
German gold-mounted grey agate
snuff-box formed as a sphinx,
3 $\frac{1}{4}$ in. long.



Fine Swiss gold and enamel
snuff-box, c. 1775,
3 in. long.



Fine Louis XV gold and lacquer snuff-box,
by Dominique-François Poiteau, Paris, c. 1765,
3 in. long.



Important Louis XV gold and mother of pearl snuff-box,
by Pierre-Aymé Joubert, Paris, 1744,
3 in. long.



Left: Fine German silver-gilt model of a rearing bull, by Hans Keller, Nuremburg, c. 1590, 9 $\frac{5}{8}$ in. high.

Centre: Important German silver-gilt model of a chamois, by Hieronymouf Bang, Nuremburg, c. 1627, 15 in. high.

Right: Rare German silver-gilt model of a squirrel, Nuremburg, c. 1590, 10 $\frac{1}{2}$ in. high.



Left: Important Dutch silver-gilt nautilus-cup, by Jan Jacobsz van Royesteyn, Utrecht, 1596, 11 $\frac{1}{2}$ in. high.

Right: German nautilus swan cup, by Melchior Bayr, Augsburg, c. 1600, 10 $\frac{1}{8}$ in. high.



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The Sydney J. Lamon Collection

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Porcelain, French Furniture and
Objects of Art

Highly important Louis XV
ormolu and porcelain-mounted
table à café, by B.V.R.B.,
14½ in. wide, 26½ in. high,
the Sèvres top from the
'Wittelsbach' Bird Service
dated 1760.



Important Louis XV marquetry
bureau de dame, by B.V.R.B.,
28 in. wide.



Fauteuil and chair from a suite of tapestry upholstered seat furniture, by C. Sene, comprising four fauteuils and four chairs.



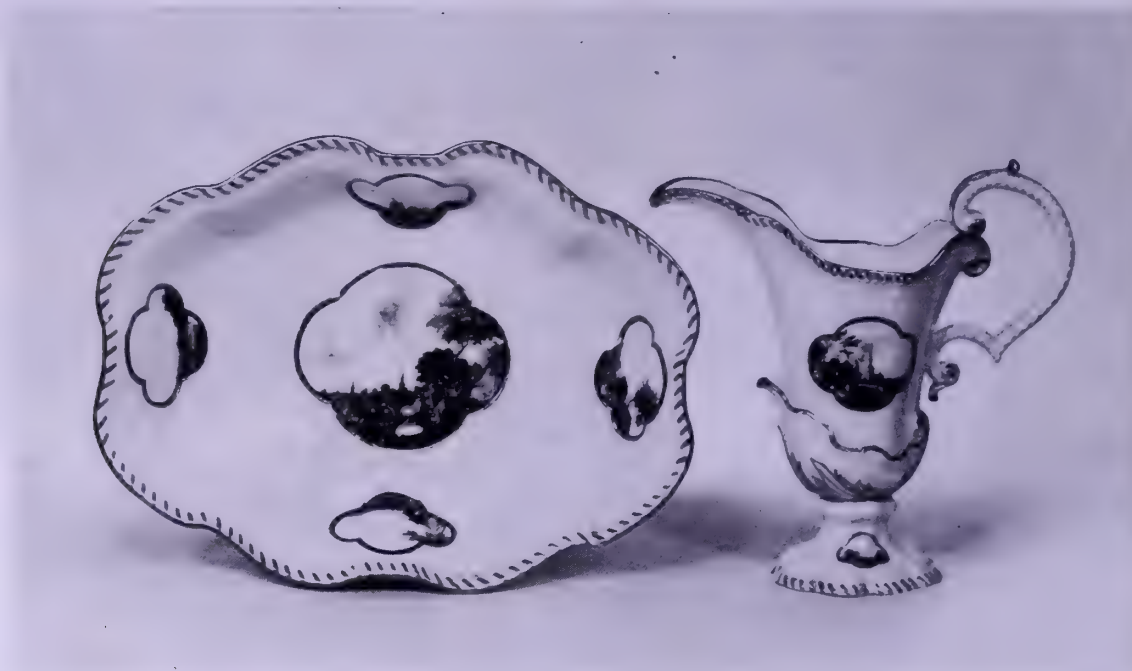
Magnificent Louis XVI porcelain-mounted console desserte, in the manner of M. Carlin, 54½ in. wide.

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The Properties of S. G. Brooksbank, Esq. Mrs. Franklin Chase,
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Meissen ozier-pattern ewer and
basin, 11½ in. wide and
9 in. high.



Plzeň-Havel stoneware jug,
8 1/2 in. high.



Fine Meissen wares with
Augsburg hausmaler decoration,
by Abraham Seuter.



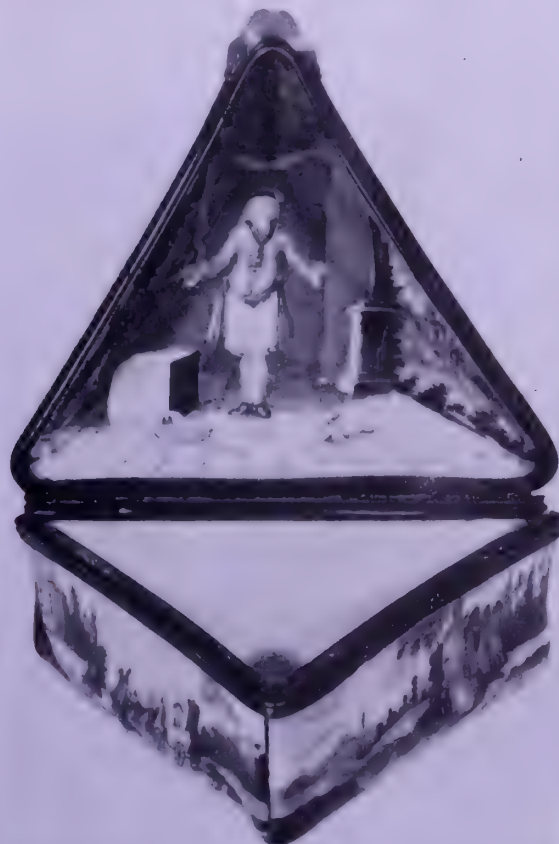
Fine Meissen chinoiserie wares,
painted by C. F. Herold.



Rare German porcelain, gold, enamel
and moss agate snuff-box, signed
L. v. Lucke, 2 $\frac{3}{4}$ in. wide.



Fine Meissen gold-mounted snuff-box,
painted with views of Dresden
and the Albrechtsburg,
3 $\frac{1}{2}$ in. wide.



Meissen masonic snuff-box,
3 $\frac{1}{4}$ in. wide.

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Sir Guy Fison, Bt.
The Lady Mitchison
Mrs. Gaby Salomon
Mrs. Derek Savile
The Albright Leasing
Corporation
and others.



Portrait of a lady, by Govaert
Flinck, signed, 29 in. by 24 in.



Still life, by Jan Janssen Treck,
on panel, signed and dated 1647,
26 in. by 19½ in.



Heron hunt in the lagoon, by Vittore Carpaccio, on panel, unframed,
30 in. by 25 in., on the reverse a Trompe L'Oeil of a window or doorway.



Saint John preaching, by Esaias van de Velde, on panel, 14 in. by 16 in.



A farrier's booth with a mounted soldier, by Philips Wouwerman, signed with initials, on panel, 13½ in. by 16 in.



The Coronation of King Henry IV
of France, by Sir Peter Paul Rubens,
on panel, 9 in. by 8 in.



Modello for a ceiling
by Jacob de Wit,
in Grisaille,
20 in. by 27 in.

Catalogue (107 plates, including 1 in colour) available from our London Office, price £2.20 post paid, or from our New York Office, price \$7.00 post paid.

All sales subject to the conditions printed in the catalogues.

Impressionist and Modern Paintings, Drawings and Sculpture

The Properties of
The Dowager Marchioness of
Cholmondeley
Mrs. Bernard F. Combemale
The late Sydney J. Lamon
of New York City
The George Waechter Memorial
Foundation
and others.



La jeune fille au cygne, by
Pierre Auguste Renoir, signed,
painted in 1886, 31 in. by 25 in.



Pont Neuf, effet du pluie, by
Camille Pissarro, signed and
dated 1903, 21½ in by 25¾ in.



Enfants au bord d'un ruisseau, by Jean Baptiste Camille Corot, painted c. 1840-45, signed with initials, 17 in. by 29½ in.



Pichet noir et poissons, by Georges Braque, signed, painted in 1942, 13 in. by 21¾ in.

Illustrated Catalogue available from our London Office or New York Office.

All sales subject to the conditions printed in the catalogues.

Chinese Ceramics and Works of Art

The Properties of
The Dowager Duchess of Argyll
Sir Esler Dening, G.C.M.G.,
O.B.E.

Lady Dodds

Mrs. E. Gompertz

Madame Frederick Filliol

Sir Gilbert Laithwaite

Baron C. G. von Platen

The late R. W. M. Walker
Will Trust

and others.

Rare underglaze red bottle,
second half 14th century,
12 in. high.



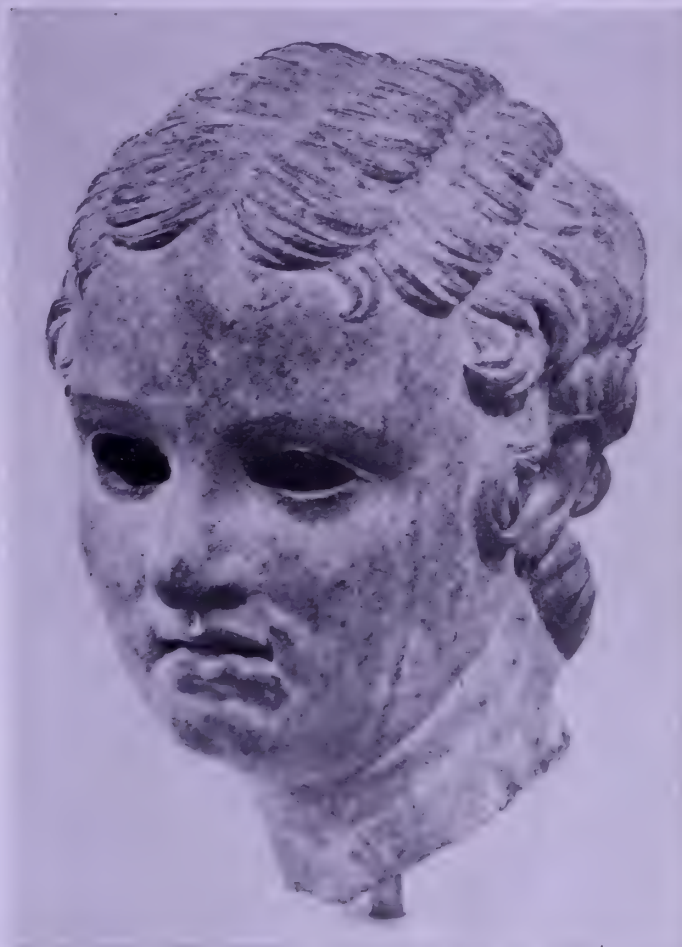
Important underglaze copper-red wine ewer,
second half 14th century, 12 $\frac{3}{4}$ in. high.

Illustrated Catalogue available from our London or New York Office.

All sales subject to the conditions printed in the catalogues.

Important Antiquities and Primitive Art

The Properties of
The Amherst Family
The late Sydney J. Lamon
of New York City
and others.



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a young boy, Hellenistic or
Roman, 2nd century B.C./1st
century A.D., 9½ in. high.



Fine marble figure of Aphrodite,
Hellenistic or early Roman period,
2nd century B.C./1st century A.D.,
30 in. high.



Large and fine Egyptian bronze
and giltwood figure of a sacred ibis,
Late Period 6th-4th century B.C.,
13¼ in. high.

*Catalogue (27 plates), available from our London Office, price 70p. post paid,
or from our New York Office, price \$2.50 post paid.*

All sales subject to the conditions printed in the catalogues.

Christie's

Forthcoming Sales

NOVEMBER 1973

Sales begin at 11 a.m. precisely, unless otherwise stated, and are subject to the conditions printed in the catalogues.
Those sending commissions or making enquiries should refer to the sale code name which is in brackets after each sale.

Thursday 1st at 11 a.m. and 2.30 p.m.
Fine Continental Furniture, Objects of Art, Eastern Rugs and Carpets (Kent)
Thursday 1st at 2.30 p.m. and Friday 2nd
Important Continental Pictures of the 19th and 20th Centuries (Petrarch)
Monday 5th at 11 a.m. and 2.30 p.m.
Fine Chinese Export Porcelain and Works of Art (Armorial)
Tuesday 6th
Fine English Drawings and Watercolours (Bertram)
Tuesday 6th at 10.30 a.m. and 2.30 p.m.
Fine Japanese Works of Art (Asmon)
Wednesday 7th
Important Jewels (Lemonnier)
Wednesday 7th
Old English and Foreign Silver (Carnaby)
Wednesday 7th
Costume, Fans, Pattern Books, Lace, Embroidery and Textiles (Brocade)
Thursday 8th at 11 a.m. and 2.30 p.m.
English Furniture, Objects of Art, Eastern Rugs and Carpets (Miller)
Thursday 8th
Vintage Port, Sherry and Cognac (Douro)
Thursday 8th at 2.30 p.m. and Friday 9th
Victorian Pictures (Horace)
Monday 12th at 10.30 a.m.
The Mellin Collection of Fine Japanese Wood and Ivory Netsuke (Mellin)
Monday 12th at 10.30 a.m.
English Pottery (Lion)
Tuesday 13th
English Drawings and Watercolours (Carruthers)
Tuesday 13th
Fine Miniatures, Important Gold Boxes and Russian Works of Art (Jacana)
Tuesday 13th at 2.30 p.m.
Fine Watches and Clocks (Horus)
Wednesday 14th
Antique Arms and Armour (Christie)
Wednesday 14th at 10.30 a.m.
Fine Historical Steam Engine Models and Ship Models (Foster)

Thursday 15th at 10.30 a.m.
English and Continental Oak and other Furniture, Pewter and Metalwork (Morris)
Thursday 15th
Claret and White Bordeaux (Saluces)
Friday 16th at 10.30 a.m.
Fine Pictures by Old Masters (Tasso)
Monday 19th at 10.30 a.m.
Fine English Porcelain (Champion)
Tuesday 20th
English Drawings and Watercolours (Dermot)
Tuesday 20th
Important Chinese Jades and other Hardstone Carvings (Tsung)
Wednesday 21st
Important English Silver (Dowthwaite)
Wednesday 21st
Continental Printed Books (Moreau)
Thursday 22nd at 11 a.m. and 2.30 p.m.
Important English Furniture, Objects of Art, Fine Eastern Rugs and Carpets (Mylne)
Thursday 22nd
End of Bin Sale of Miscellaneous Wines, Spirits and Cigars (Invicta)
Friday 23rd
Fine English Pictures (Boccaccio)
Monday 26th
English, Foreign and Ancient Coins (Escudo)
Monday 26th at 2.30 p.m. and Tuesday 27th
Important Old Master Drawings (Roderick)
Tuesday 27th at 2.30 p.m.
The Ortiz-Patiño Collection of Highly Important French Gold Boxes (Part II) (Paradise)
Wednesday 28th
The Sydney J. Lamon Collection. Highly Important Continental Silver, Renaissance Jewellery, Fine Gold Boxes and Objects of Vertu (Goldsmith)
Wednesday 28th at 2.30 p.m.
Highly Important Continental Silver (Eccles)
Thursday 29th
The Sydney J. Lamon Collection. Highly Important Continental Porcelain, French Furniture and Objects of Art (Bourbon)

Thursday 29th at 2.30 p.m.
Important German and Ormolu-mounted Porcelain (Hausmaler)
Thursday 29th
Fine Wines mainly from Private Cellars (Mouton)
Friday 30th
Important Pictures by Old Masters (Manzoni)

DECEMBER

Monday 3rd at 11 a.m. and 2.30 p.m. and Tuesday 4th at 11 a.m.
Important Chinese Ceramics and Works of Art (Yuan)
Monday 3rd
Fine Italian Maiolica and Porcelain, Continental Porcelain and Pottery (Xanto)
Tuesday 4th
Impressionist and Modern Paintings, Drawings and Sculpture (Lorenzo)
Tuesday 4th
Fine Works of Art and Sculpture (Hercules)
Wednesday 5th
Important Jewels (Frichot)
Wednesday 5th at 11 a.m. and 2.30 p.m.
Important Antiquities and Primitive Art (Aphrodite)
Wednesday 5th
Western and Oriental Manuscripts and Miniatures (Raj)
Thursday 6th at 11 a.m. and 2.30 p.m.
Old Master and Modern Prints (Florian)
Thursday 6th at 11 a.m. and 2.30 p.m.
Fine English Furniture, Objects of Art, Eastern Rugs and Carpets (Paine)
Thursday 6th
Finest and Rarest Wines and at 2.30 p.m. Wine Trade Relics and Collectors' Pieces (Henshaw)
Friday 7th
Impressionist and Modern Paintings, Drawings and Sculpture (Lorenzo)

SALES OVERSEAS

In Germany at Der Malkasten, Jacobistrasse 6, Dusseldorf
Tuesday, November 13th at 4 p.m.
Continental Pictures of the 19th Century (Semper)
Wednesday, November 14th at 11 a.m.
Greek, Russian and Balkan Icons (Moskau)
Wednesday, November 14th at 4 p.m.
German Pictures and Drawings of the 20th Century including Works by Expressionists and German Artists after 1945 (Ultra) **Contemporary Art** (Pop)
In Italy at The Cassa di Risparmio di Roma
Tuesday, November 13th at 4 p.m. and 9 p.m.
A Fine Collection of Oriental Jades, Hardstones and Ivories (Giada)
Wednesday, November 14th at 4 p.m.
Italian Maiolica and Porcelain, Silver and Objects of Art (Appia)

Wednesday, November 14th at 9 p.m.
Old Master Paintings and Contemporary Art (Cassia)
Thursday, November 15th at 4 p.m.
Drawings, Watercolours and Prints (Cassia)
Thursday, November 15th at 9 p.m.
19th Century Italian Paintings (Cassia)
In Switzerland at The Hotel Richemond, Geneva
Tuesday, November 20th at 11 a.m.
Swiss Paintings of the 20th Century, Watercolours, Drawings and Sculpture (Hodler)
Tuesday, November 20th at 3 p.m.
Important Fabergés and Objects of Art (Thamar)
Wednesday, November 21st at 3 p.m.
Magnificent Jewels (Nassak)

LATE NIGHT VIEW

Christie's will be open from 6 p.m. to 11 p.m. on Monday, November 26th for a special view of Important French Furniture, Objects of Art, Silver, Porcelain, Gold Boxes, Renaissance Jewellery and Objects of Vertu from the Collection of the late Sydney J. Lamon of New York City. The second part of the Ortiz-Patiño Collection of Highly Important French Gold Boxes will also be on view together with Important Old Master and Impressionist Pictures.

Our representatives in America:

New York: Perry T. Rathbone, Christopher Burge, David Hall
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Telex: New York 620721. Cables: Chriswoods, N.Y.

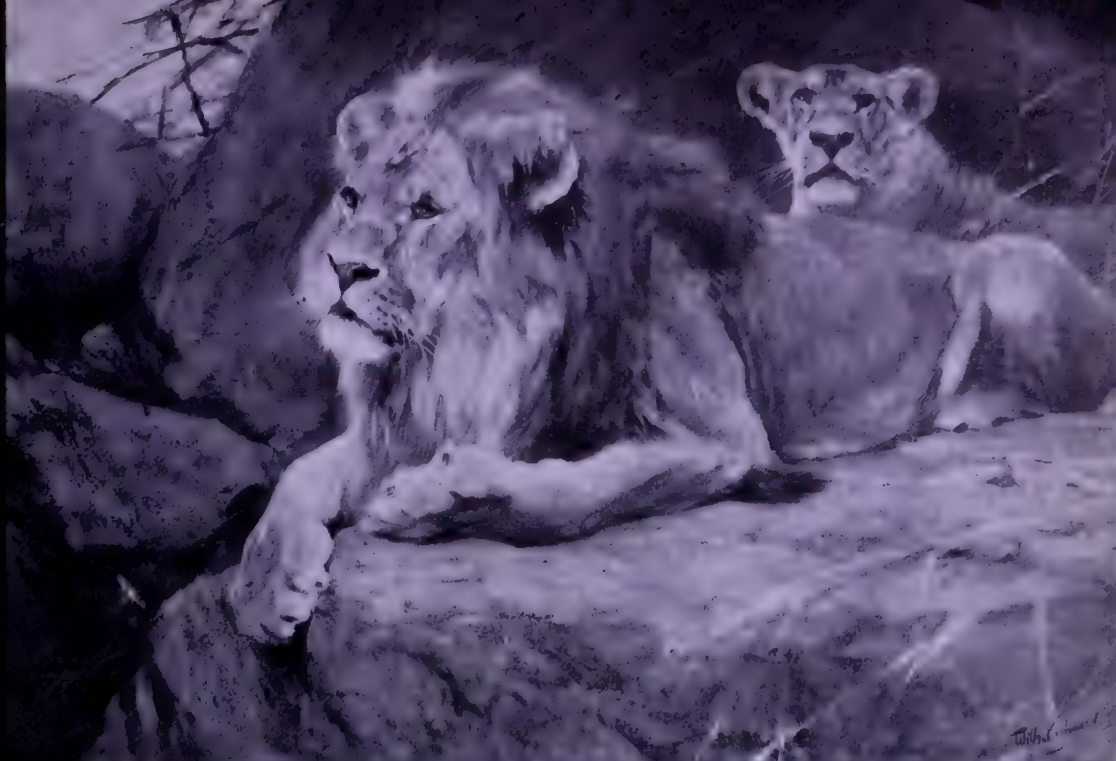
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Wilhelm Kuhnert, 1865–1926
Gouache
50 x 75 cm, 20 by 30 in.



Prof. Norbertine von Bresslern-Roth*1891
"Motherly Love"
Oil on jute
80 x 80, 32 by 32 in.

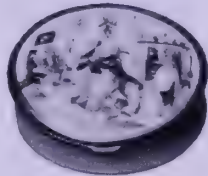
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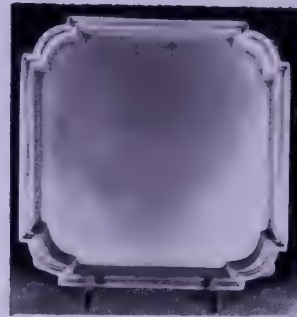
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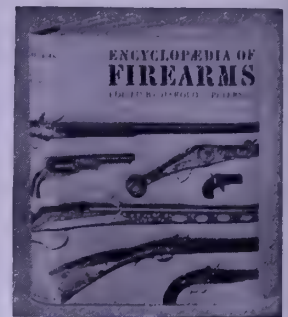
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PRIVATE SALE

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1. **Boudin, Eugène. A Bac le Trouville**, Channel view of Trouville from Deuville (10 x 14½ inches) Oil on Panel. Historical Interest: Old Customs House Center. Ferry Right Center. Included in Catalogue Raisonné. By R. Schmit (Oct, 1973). Price \$28,000 U.S.A.



2. **Picasso, Pablo. Man Winking at the World** (11 x 9 inches). Framed (23½ x 19¾ inches) Pastel crayon (red and blue) on Cardboard. Signed, Dated 8.7.57 and validated.
3. **Blakelock, Ralph A. Moonlight** (25 x 20¼ inches) Blue Sky. Signed. Validated.
4. **Potthast, E. Macdonald Lake, Glacier Nat'l Park** (50 x 40 inches). In four exhibitions. Majorwork.
5. **Anshutz, T. Marshes, Boats, Cottage** (18 x 22 inches). Post Impressionistic.
6. **Peto, J. Still Life** (6 x 9 inches) Pitcher, 2 Books, Candle, Match, Table.
7. **Herzog, Herman. Moonlight at Otter Creek (FLA)** (27 x 21½ inches) Lantern Fishing before Dawn.
8. **Herzog, H. Horseshoe Falls and Goat Island** (15 x 21 inches). (Niagara, Canadian Side, Rainbow).
9. **Herzog, H. Yosemite Falls** (17 x 15 inches).
10. (Yugoslavian Primitive) **Jancic, D. The Evening Meal** (17½ x 22¼ inches) inside peasant home with 5 figures.

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NOVEMBER AUCTIONS



Monday, 19th November, and following day
An early 18th century black and gold lacquer bureau and cabinet originally the property of the late Queen Mary

FINE JEWELS

Monday, 12th November, at 8 pm

including a 22·80 carat emerald-cut diamond ring, an important 8·10 carat pear-shape diamond ring, a 3·03 carat emerald, sapphire and diamond pendant, a fine 4·50 carat emerald and diamond ring, 1·45 carat star sapphire and diamond brooch and many fine diamond and coloured stone pieces.

AMERICAN FIREARMS

Sunday, 18th November, at 1 pm

From the Collection of the late William Goodwin Renwick. Part V, including American Kentucky rifles.

FINE FURNITURE AND DECORATIONS

Monday, 19th November, and following day

from the Collection of Miss Merle Oberon and other owners, including an early 18th century black and gold lacquer bureau and cabinet originally the property of the late Queen Mary, fine George III satinwood Pembroke tables, a very fine Regency mahogany expanding dining table, crystal chandeliers, a George III tambour front secrétaire, a pair of Adam console tables, 17th century oak armchairs, a fine mid-17th century oak gateleg table, two small 17th century oak occasional tables, a 17th century oak press on stand, a Queen Anne walnut chest on stand, a George III mahogany commode, a George III cabriole legged oak dresser base, an American Federal mahogany secrétaire bookcase, a set of Regency mahogany dining chairs, Venetian mirrors, antique Oriental rugs; continental porcelain including a 19th century Paris dinner service individually painted with figures in peasant costume comprising 131 pieces, c. 1835, a pair of Meissen figures, c. 1765, a Joseph Hanong dish, Frankenthal, c. 1760, Empire vases, a Vienna group; English porcelain and pottery including an 18th century apple green Worcester dish, a bow figure of a gamekeeper's wife, c. 1765, a Battersea enamel card dish, c. 1770, a fine enamel taperstick, c. 1775; a large collection of Wedgwood and an 18th century English Delft parrot dish.



Monday, 19th November, and following day
Two pieces from a 19th century service, 131 pieces, c. 1835

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PRINTS, DRAWINGS, SCULPTURE AND PAINTINGS

Tuesday, 13th November, and following day at 8 pm



Tuesday, 13th November, and following day, at 2 pm
Ed Ruscha, *Hollywood in the Rain*, inscribed "To Joyce and Doug",
signed and dated 1969, 2 by 8½ inches

NINETEENTH CENTURY EUROPEAN AND AMERICAN PAINTINGS

Wednesday, 28th November, at 8 pm

including works by Roubaud, Mauve, Dupre, Michel, Richer, Voltz, Verboeckhoven, Mierevelt, Aivazoffski, Mulready, Grolleron; and a group of 17th and 18th century English portraits and works of American interest by David Johnson, Ralph Blakelock, George Elmer Brown and J. G. Brown.

Catalogue \$3 (by mail \$4)

On view: Sunday, 25th November, and following two days,
12 am to 5 pm

from the Collection of Joyce Haber Cramer and Douglas S. Cramer of Beverly Hills, California, including 19th century prints by Bonnard, Bracquemond, Daumier, Goya, Lautrec, Legros, Tissot, Whistler; 20th century works by Albers, Bengston, Braque, Chagall, Dine, Escher, Hockney, Johns, Lichtenstein, Marin, Matisse, Miro, Munch, Kandinsky, Oldenburg, Picasso, Rauschenberg, Ruscha, Stella, Steinberg, Vasarely, Villon, Warhol, Wunderlich; and American prints of the '40's by Albright, Benton, Brown, Curry, DeMartelly, Grant, Homer, Kuniyoshi, Lozowick, Lucioni, Soyer and Woods.

Catalogue \$3 (by mail \$3.50)

On view: Saturday, 10th November, and following day,
12 am to 5 pm



Wednesday, 28th November, at 8 pm
Roubaud, *Cossacks fording a River*, signed, 31½ by 49½ inches



Thursday, 29th November, at 8 pm
Caillebotte, *Le Peintre dans son Atelier*, dedicated "à l'ami Morot",
18 by 21½ inches

IMPRESSIONIST AND POST IMPRESSIONIST PAINTINGS, DRAWINGS AND SCULPTURE

Thursday, 29th November, at 8 pm

including works by Caillebotte, Cassatt, Daumier, Pissarro, Morisot, Utrillo, Valadon, Loiseau, Lebasque, Schuffenecker, Vlaminck, Bombois, Maufra, Laurencin, Derain, Dufy, Rivera, McDonald-Wright and Grandma Moses.

Catalogue \$3 (by mail \$4)

On view: Sunday, 25th November, and following two days,
12 am to 5 pm

Catalogues available from Sotheby Parke Bernet, 980 Madison Avenue, New York and all Sotheby Parke Bernet Offices.

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Thursday, 6th December, at 2 pm

IMPORTANT OLD MASTER AND ENGLISH PAINTINGS

the property of Dr. and Mrs. H. Rush, property from the Estate of W. A. Cartwright,
and other owners

On view from Saturday, 1st December



Louise Moillon, *Fruit in a Basket*, signed, on panel, 28 by 41 inches



William Anderson, R.A., *Admiral Lord Howe joining his Flagship*, signed with initials and dated 1791, 35½ by 51½ inches

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980 Madison Avenue, New York, N.Y. 10021 Telephone: (212) 879-8300 Telegrams: Parkgal, New York

Thursday, 6th December, at 2 pm



Mattia Preti, *The Feast of Absalom*, 72 by 103 inches

Illustrated catalogue \$4 (by mail \$5)

Catalogues also available from Sotheby Parke Bernet, Los Angeles, Sotheby Parke Bernet, Houston, Sotheby Parke Bernet, London, 34-35 New Bond Street, London W1A 2AA and from representatives in Amsterdam, Buenos Aires, Edinburgh, Florence, Johannesburg, Munich, Paris, Zurich, Melbourne and Anchorage.

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Tuesday, 20th November and following day, at 10.15 am and 2 pm

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the property from the Study Collection of John A. Pope, Director Emeritus, Freer Gallery of Art, Washington D.C.,
and The Honolulu Academy of Arts, Mrs Ella Jaffe of Lloyd Harbour, New York
and other owners



A fine pale green jade covered vase, Ch'ien Lung Period,
11 inches high



A splash-glazed pottery equestrian figure, T'ang Dynasty, 17 inches high

On view from Thursday, 15th November

Illustrated catalogue (5 colour plates) \$6 (by mail \$7.50). Catalogues also available from Sotheby Parke Bernet, Los Angeles, Sotheby Parke Bernet, Houston, Sotheby Parke Bernet, London, 34-35 New Bond Street, London W1A 2AA and from representatives in Amsterdam, Buenos Aires, Edinburgh, Florence, Johannesburg, Munich, Paris, Zurich, Melbourne and Anchorage

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Tuesday, 20th November, at 11 am

FINE VICTORIAN PAINTINGS, DRAWINGS AND WATERCOLOURS

Catalogues available at £2.50, every lot illustrated (22 in colour)



Edward Pritchett, *A View of the Grand Canal, Venice, with the Rialto Bridge in the distance*,
9¼ by 13½ inches



John Atkinson Grimshaw, *Rouen at Night from the Pont de Pierre*, signed and dated 1878, 31¼ by 47 inches

Sotheby & Co. A.G. Zurich

18 Bleicherweg, 8022 Zurich

Friday, 16th November, at 11.00

FINE WATCHES

To be sold at The Dolder Grand Hotel, Zurich; on view four days previously

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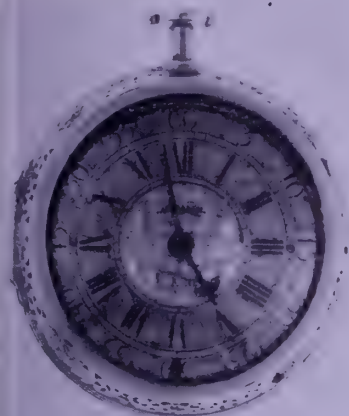


An English gold and agate necessaire, surmounted by a gilt-metal verge watch; mid-18th century, 140 mm high

Sotheby & Co A.G. Zurich

18 Bleicherweg, 8022 Zurich

Friday, 16th November, at 11.00



Thomas Windmills. No. 6121. A gold pair-cased quarter-repeating verge watch. Hallmarked 1717. 55mm. diam.



Breguet No. 124. A gold cased quarter-repeating perpetual calendar watch. 58mm. diam.



A good gold pair-cased quarter-repeating verge watch, by Francis Gregg of London. 55mm. diam.



Breguet No. 2810. A gold and enamel pair-cased ruby cylinder watch. 49mm. diam.



Thomas Tompion. No. 307. A gold pair-cased quarter-repeating verge watch. 55mm. diam.



Justin Vulliamy. A gold pair-cased quarter-repeating ruby cylinder watch. 59mm. diam.



Thomas Tompion. No. 986. A gold pair-cased verge watch. 52mm. diam.

Sotheby's

Wednesday, 21st November, at 11 am

IMPORTANT
MODERN BRITISH DRAWINGS,
PAINTINGS
AND SCULPTURE



Gwen John, *Dame en manteau vert*, watercolour, heightened with bodycolour, unframed, 6½ by 5 inches



Walter Richard Sickert, A.R.A.,
A Woman by a Shop Window, Dieppe,
c. 1885, watercolour, heightened with
bodycolour, varnished, 10½ by 12¾ inches

Sotheby's

Wednesday, 21st November, at 11 am



Philip Wilson Steer, O.M., *Girl in Blue (Rose Pettigrew)*, 1891, signed,
21 $\frac{3}{4}$ by 17 inches

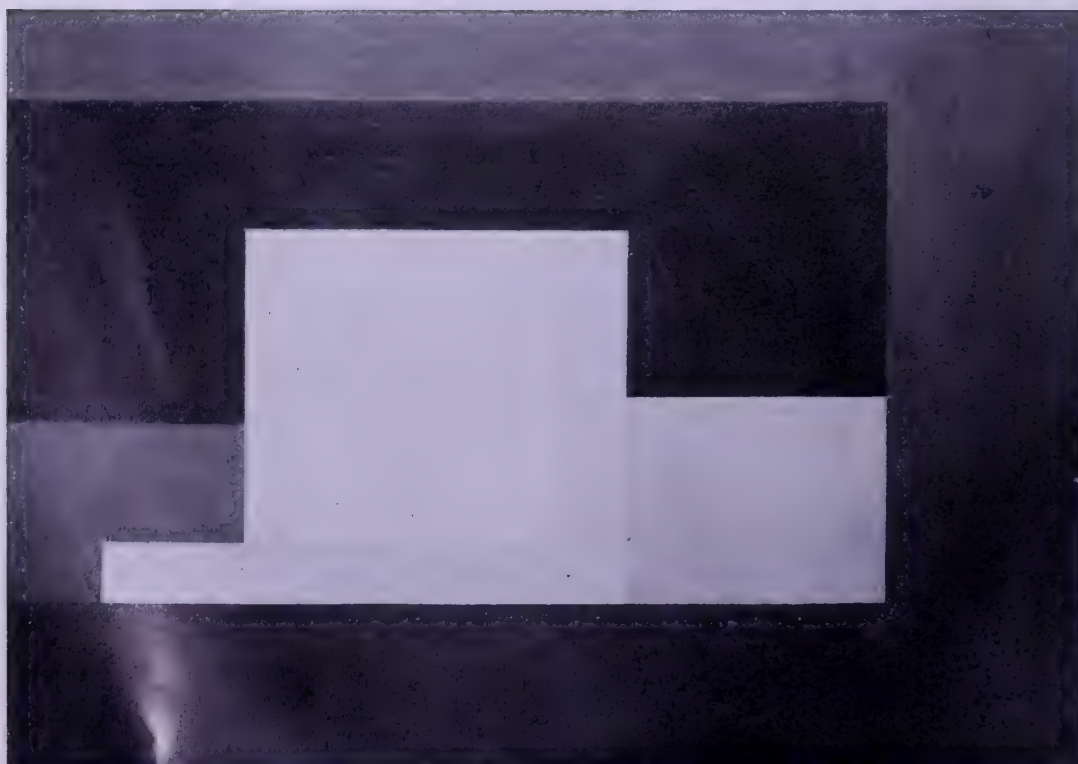


Lucien Pissarro, *La Chapelle de St. François, Bormes*, signed with monogram and dated 1927, 20 $\frac{1}{2}$ by 28 $\frac{1}{4}$ inches

Sotheby's

Wednesday, 21st November, at 11 am

Henry Moore, O.M., C.H.,
Mother and Child, 1953, bronze,
from an edition of seven, signed,
20 inches high



Ben Nicholson, O.M., *Painting*, 1939,
on panel, signed, inscribed and dated
on the reverse, 18 $\frac{1}{8}$ by 23 $\frac{3}{8}$ inches

Sotheby's

Wednesday, 14th November at 11 am and 3 pm

IMPORTANT EIGHTEENTH, NINETEENTH AND TWENTIETH CENTURY CONTINENTAL PAINTINGS



Jan Hendrik Verheijen, *The Cathedral at Utrecht*, signed and dated 1810,
on panel, 18 by 24 inches



Pierre Gautherot, *The Meeting between Napoleon I, Emperor of the French and Alexander I, Tsar and Emperor of the Russians, at the Treaty of Tilsit*, signed, inscribed and dated 1812, 69 by 85 inches

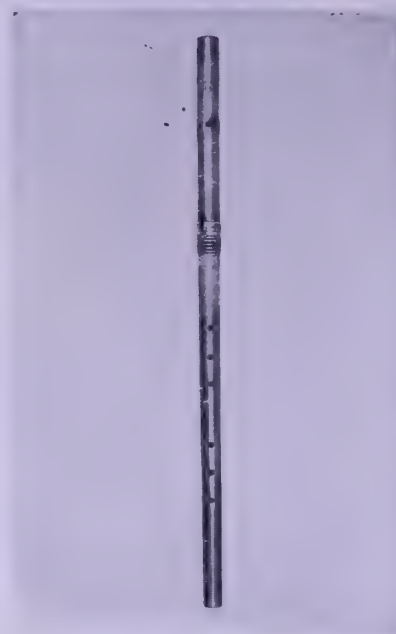
Sotheby's

Thursday, 22nd November, at 11 am

IMPORTANT MUSICAL INSTRUMENTS



A violin, by Carlo Bergonzi, Cremona 1734



A Bass Renaissance flute, probably Italian, late 16th century



One of a pair of tympani, Chinese, 19th century



A Viennese grand pianoforte, by Conrad Graf, Vienna, c. 1820

Sotheby's

Monday, 26th November, at 11 am

IMPORTANT ENGLISH AND CONTINENTAL PORTRAIT MINIATURES

the properties of Lady Nicholas Gordon Lennox, E. J. Clark, Esq.,
W. H. Twiston-Davies, Esq., and other owners



Mrs. Cromwell, oil on copper, oval, 2 inches



A watercolour drawing of a young lady,
by Richard Cosway, oval, 3 inches



A gentleman, by Francizek Smiadecki,
oil on copper, oval, 2 $\frac{3}{4}$ inches



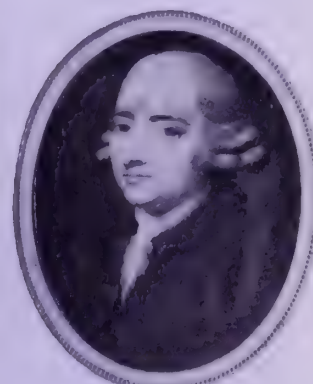
Miss Frances Mettam,
by Sampson Towgood Roche,
signed, oval, 2 $\frac{3}{4}$ inches



Miss Mary Anne East, by Mrs. Isabella Beetham, oval,
4 $\frac{1}{2}$ inches



George Frederick Handel, oil on copper, oval,
2 $\frac{7}{8}$ inches

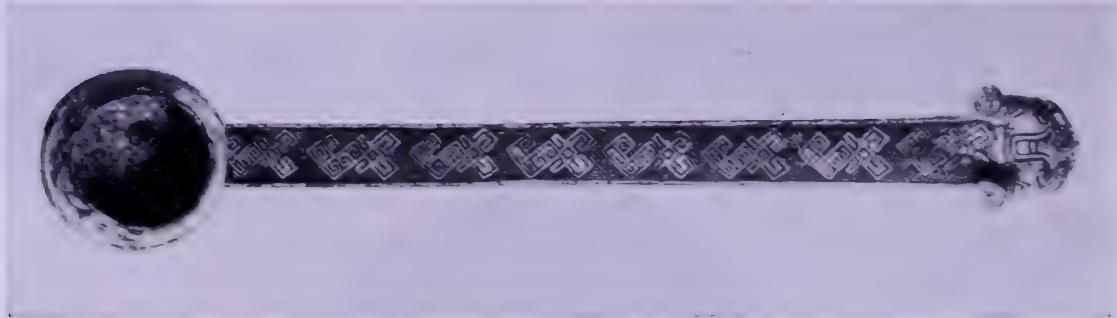


Mr. Edmund Burke, by Ozias
Humphry, oval, 1 $\frac{3}{4}$ inches

Sotheby's

Tuesday, 27th November, at 10.30 am and 2.30 pm

FINE CHINESE CERAMICS AND WORKS OF ART



An archaic bronze ladle (*shao*), Shang Dynasty, 13½ inches overall, bowl 2½ inches wide



A silver-gilt box and cover, Tang Dynasty, 3 inches high, 2 inches wide



A bronze wine vessel (*ku*), Shang Dynasty, 12 inches high



A green jade figure of a water buffalo, Ming Dynasty, 12¾ inches long, weight 20 lbs 7 ozs

Sotheby's

Tuesday, 27th November, at 10.30 am and 2.30 pm



A 15th century blue and white jar, six character mark and period of Hsüan Tê, 3 $\frac{5}{8}$ inches



A 15th century blue and white bowl, six character mark and period of Hsüan Tê, 11 $\frac{3}{8}$ inches



ün-yao potiche (kuan), Yüan Dynasty, 9 $\frac{1}{2}$ inches high, 11 $\frac{1}{2}$ inches wide



An early Ming blue and white ewer, Yung Lo, 11 $\frac{7}{8}$ inches

Sotheby's

Wednesday, 28th November, at 11 am

FINE SEVENTEENTH, EIGHTEENTH AND NINETEENTH CENTURY ENGLISH PAINTINGS

the properties of the late Countess of Suffolk,
Peter Morriss Esq., of Yester House,
the property of the Royal United Institute
for Defence Studies, and other owners



Thomas Hudson, *Portrait of a Gentleman*, 80 by 55 inches



William Hannam,
Osterley Park at Evening,
47 by 71 inches

Sotheby's

Thursday, 29th November, at 2.30 pm

IMPORTANT EIGHTEENTH, NINETEENTH AND TWENTIETH CENTURY ENGLISH DRAWINGS AND WATERCOLOURS

including seven sketchbooks by John Robert Cozens
(formerly in the Collection of William Beckford), sold by
order of His Grace The Duke of Hamilton and Brandon



Joseph Mallord William Turner, R.A., *The Angler*, 8 $\frac{3}{4}$ by 6 inches



John Robert Cozens,
On the Galleria di Sopra,
signed and dated 1778,
14 $\frac{1}{2}$ by 20 $\frac{1}{2}$ inches

From the Collection of
Sir Augustus Daniel

Sotheby's

Wednesday, 5th December, at 11 am

IMPORTANT IMPRESSIONIST AND MODERN PAINTINGS AND SCULPTURE

the properties of Mrs. J. Edward Sieff, the late
Lt.-Col. R. Q. Henriques, Mrs. J. B. Priestley,
Mr. Richard K. Weil of St. Louis,
and other owners



Camille Pissarro, *Jeanne au Jardin Pontoise*, stamped with the initials,
painted c. 1872, 28½ by 23 inches



Alfred Sisley, *Le Barrage du Loing à St. Mammès*, signed and dated '86, 21¼ by 28¾ inches

Sotheby's

Wednesday, 5th December, at 11 am

Chaim Soutine,
La petite Fille à la Barrière,
painted in 1939,
29½ by 19½ inches



Georges Rouault,
Les Trois Juges,
signed, painted in 1925,
25 by 38½ inches

Sotheby's

Monday, 3rd December, at 2.30 pm

FINE RUSSIAN ICONS



A Central Russian icon of Apostles Peter and Paul, possibly Suzdal, 16th century, 16 by 12½ inches



A North Russian icon of the Raising of Lazarus, late 16th century, 29½ by 23 inches



A large and early Central Russian icon of St. George, possibly Suzdal, c. 1500, 23½ by 16 inches



A North Russian icon of St. John the Evangelist, early 17th century, 17½ by 16 inches

Sotheby's

Wednesday, 12th December, at 11 am

IMPORTANT OLD MASTER PAINTINGS



Meindert Hobbema, *A Wooded Landscape with a Cottage*, on panel, 23½ by 33 inches

Sotheby's

Wednesday, 12th December, at 11 am



Claude, *Landscape with Rebecca taking leave of her Father*, 23½ by 31 inches

Sotheby's

Wednesday, 12th December, at 11 am



Jan van de Cappelle, *A Winter Scene*, signed with initials, on panel, 14½ by 16½ inches

Sotheby's

Wednesday, 12th December, at 11 am



Giovanni di Paolo, *Christ on the Cross*, on panel, 45 by 34 $\frac{3}{4}$ inches

Sotheby's

Wednesday, 12th December, at 11 am



Paolo Veronese, *An Astronomer*, 80½ by 45¾ inches



Paolo Veronese, *A Patriarch*, 80½ by 45¾ inches

Sotheby's

Wednesday, 12th December, at 11 am



Jan van Os, *Flowers in Vase*, on panel, 24½ by 27 inches



Pieter Codde,
A Family in an Interior,
on panel, 24 by 31 inches

Sotheby's

Monday, 10th December, at 2.30 pm

IMPORTANT RENAISSANCE JEWELS AND GOLD SNUFF BOXES



An Italian agate cameo pendant of Emperor Vespasian, late 16th century, 2 $\frac{1}{4}$ inches



A German gold and jewelled pendant, c. 1600, 1 $\frac{3}{4}$ inches



An English gold and emerald Reliquary pendant, inset with a portrait of Queen Catherine of Aragon, late 16th century, 2 inches



An Italian gold and enamel framed agate cameo pendant, 17th century, 3 inches



A Hungarian gold, diamond, emerald and enamel pendant, early 17th century, 5 $\frac{1}{4}$ inches



A North German heart-shaped gold and enamel Reliquary pendant, mid-17th century, 2 $\frac{1}{2}$ inches



A fine and attractive Swiss gold and enamel snuff box, third quarter of the 18th century, 3 $\frac{1}{8}$ inches



A fine Empire gold and enamel snuff box, by Adrien Jean Maximilien Vachette, early 19th century, 3 $\frac{1}{8}$ inches

Sotheby's

(Sotheby Parke Bernet, Inc.)

will hold the following sales in November

ON VIEW AT LEAST TWO DAYS PRIOR ALL CATALOGUES POST FREE

Thursday, 1st November, at 10.30 am
The T. E. Donne Collection of New Zealand Material and Other Pictures of Australian, South African, Canadian and American Interest

Thursday, 1st November, at 10.30 am
Fine Jewels

Thursday, 1st November, at 11 am
English and Foreign Silver and Plate

Thursday, 1st November, at 2.30 pm
Eighteenth, Nineteenth and Twentieth Century Drawings and Watercolours

Friday, 2nd November, at 11 am
Good Oak Furniture, British and Continental Pewter, Textiles, Metalwork, and Rugs and Carpets

Monday, 5th November and following day, at 11 am
Printed Books

Monday, 5th November, at 11 am and 2.30 pm
Chinese Snuff bottles

Monday, 5th November, at 11 am
Russian Icons and Russian Works of Art

Tuesday, 6th November, at 10.30 am and 2.30 pm
Fine Chinese Export Porcelain and Works of Art

Tuesday, 6th November, at 11 am at Belgravia
Thirty-five Important Works by Sir Laurence Alma-Tadema, O.M., R.A., The Allen Funt Collection

Wednesday, 7th November, at 10.30 am
Inexpensive Wines for Current Drinking

Wednesday, 7th November, at 11 am
Modern British Drawings, Paintings and Sculpture

Wednesday, 7th November, at 11 am and 2.30 pm and following day, at 11 am at Belgravia
**Arts and Crafts Furniture and Bronzes—Part I
Decorative Arts, 1880-1940—Part II
Studio Ceramics—Part III**

Thursday, 8th November, at 10.30 am
Treasure Recovered of the Shetland Isles

Thursday, 8th November, at 11 am
Fine English and Foreign Silver

Thursday, 8th November and following day, at 11 am at 115 Chancery Lane (Hodgson Rooms)
**London WC2A 1PX
Printed Books**

Friday, 9th November, at 11 am
English Furniture, Barometers, and Rugs and Carpets

Monday, 12th November, at 11 am
Highly Important Firearms from the Collection of the late William Goodwin Renwick (European, part V)

Monday, 12th November and following day, at 11 am
Children's Books and Juvenilia

Monday, 12th November, at 11 am
Fine British Pewter

Monday, 12th November, at 2.30 pm
Antiquities

Tuesday, 13th November, at 11 am
A Highly Important Collection of English Porcelain

Tuesday, 13th November, at 11 am at Belgravia
Victorian Paintings, Drawings and Watercolours

Wednesday, 14th November, at 11 am and 3 pm
Important Eighteenth, Nineteenth and Twentieth Century Continental Paintings

Wednesday, 14th November, at 10.30 am and 2.30 pm
Japanese and Chinese Prints and Paintings, Illustrated Books, Screens and Reference Books

Thursday, 15th November, at 10.30 am
Chinese Hardstone Carvings, Transitional and Ch'ing Porcelain

Thursday, 15th November, at 2.30 pm
Continental Drawings and Watercolours, 1780-1910

Thursday, 15th November, at 11 am at Belgravia
English and Foreign Silver and Plates Wares, 1825-1940

Friday, 16th November, at 11 am
Good Continental Furniture, Tapestries, Textiles, and Rugs and Carpets

Monday, 19th November, at 11 am
Valuable Printed Books

Tuesday, 20th November, at 11 am
Autograph Letters and Historical Documents and Important Literary Manuscripts of the Tudor and Stuart Periods

Tuesday, 20th November, at 11 am
German and Continental Pottery and Porcelain

Tuesday, 20th November, at 11 am and 2.30 pm
Important Nineteenth Century and Modern Prints

Tuesday, 20th November, at 11 am at Belgravia
Fine Victorian Paintings, Drawings and Watercolours

Wednesday, 21st November, at 11 am
Important Modern British Drawings, Paintings and Sculpture

Thursday, 22nd November, at 11 am
Fine Musical Instruments

Thursday, 22nd November, at 11 am
English and Foreign Silver and Plate

Thursday, 22nd November, at 11 am and 2.30 pm
Old Master Drawings

Thursday, 22nd November, at 11 am and 2.30 pm at Belgravia
Continental Ceramics and Glass

Friday, 23rd November, at 11 am
Good English Furniture, Textiles and Rugs and Carpets

Monday, 26th November, at 11 am
Important English and Continental Portrait Miniatures

Monday, 26th November, and following day, at 11 am
**Bibliotheca Philippica, New Series: Tenth Part
Books Printed in England and of English Books Printed Abroad before 1641, from the Celebrated Collection formed by Sir Thomas Phillipps, Bt. (1792-1872)**

Tuesday, 27th November, at 10.30 am and 2.30 pm
Fine Chinese Ceramics and Works of Art

Wednesday, 28th November, at 10.30 am
Fine Wines, Vintage Port and Spirits

Wednesday, 28th November, at 11 am
Fine Seventeenth, Eighteenth and Nineteenth Century English Paintings

Wednesday, 28th November, at 11 am
Bibliotheca Philippica Medieval Manuscripts: New Series, Eighth Part. Manuscripts on Vellum, Paper and Papyrus of the Fourth to the Seventeenth Century, from the Celebrated Collection formed by Sir Thomas Phillipps, Bt. (1792-1872)

Wednesday, 28th November, at 11 am and 2.30 pm at Belgravia
Fine English, Continental and Indian Furniture, French Animalier Bronzes, European and Russian Bronzes, and Clocks and Works of Art

Thursday, 29th November, at 11 am
English and Foreign Silver and Plate

Thursday, 29th November, at 10.30 am
Important Jewels

Thursday, 29th November and following day, at 11 pm at 115 Chancery Lane (Hodgson's Rooms), London WC2A 1PX
Theatrical Books and Letters

Thursday, 29th November, at 2.30 pm
Old Master Engravings, Etching and Woodcuts

Thursday, 29th November, at 2.30 pm
Important Eighteenth and Nineteenth Century English Drawings and Watercolours

Friday, 30th November, at 10.30 am and 2 pm
Ancient, English and Foreign Coins, in Gold, Silver and Bronze
Friday, 30th November, at 11 am
English Furniture, Rugs and Carpets

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Monday, 5th November, at 9 pm and following day, at 4 pm and 9 pm

Arms and Armour

Adolfo Bultrich y Cia in conjunction with Sotheby Parke Bernet, Inc., at Avenida del Libertador 750, Buenos Aires

Tuesday, 13th November and following day

Auction of Fine Paintings of all Schools from the Sixteenth to Twentieth Century

OVERSEAS SALES

Sotheby & Co. A.G. Zurich, 18 Bleicherweg, 8002 Zurich

Thursday, 15th November, at 14.00 and 18.00
Highly Important Jewels

Friday, 16th November, at 11.00
Fine Watches

Sotheby & Co. in association with Lane Crawford Ltd., at the Connaught Rooms, Mandarin Hotel, Hong Kong

Friday, 16th November, at 10.30 am and 3 pm
Important Chinese Ceramics and Bronzes

Friday, 16th November, at 8.30 pm
Fine Nineteenth Century Chinese School Paintings, Drawings and Watercolours

Saturday, 17th November, at 10.30 am
Chinese Snuff Bottles

Sotheby & Co. (Australia) Pty. Ltd. at the Sydney Opera House, Monday, 19th November, at 8 pm
Paintings and Drawings from the Studio of Sir William Dobell



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S. J. SHRUBSOLE

*Antique English & American Silver
Old Sheffield Plate*

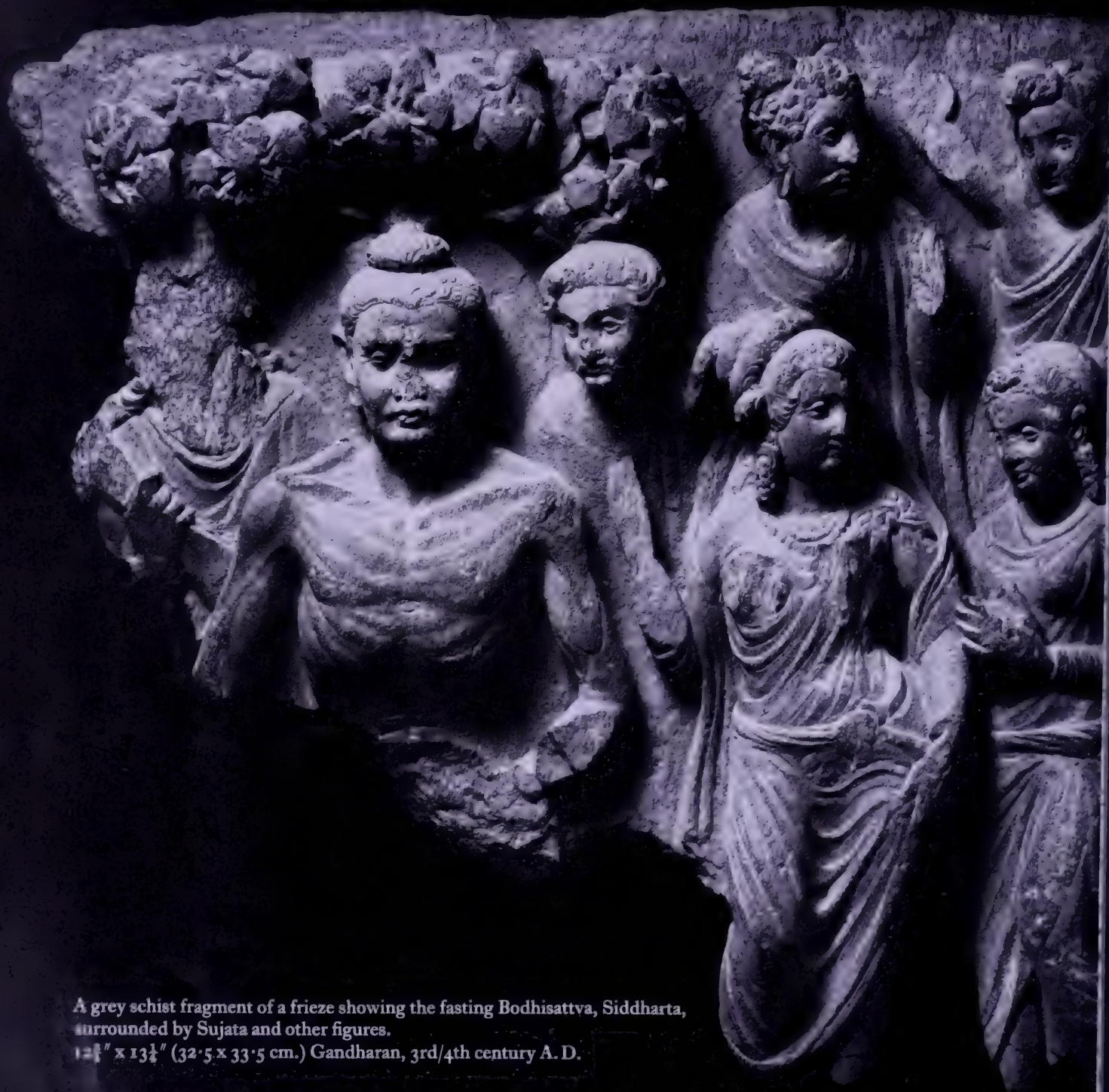


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A grey schist fragment of a frieze showing the fasting Bodhisattva, Siddharta, surrounded by Sujata and other figures.

12 1/4" x 13 1/4" (32.5 x 33.5 cm.) Gandharan, 3rd/4th century A.D.

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The Monet Demesne: A Case for Restoration

net's garden at Giverny, which contains the water-lily pool inspired his great series of experimental paintings, the *Nymphs*, would appear to most visitors today to be well-kept and active. But unfortunately it bears little resemblance to the garden Monet knew. Trees have been replaced, new colours introduced, the seasonal cycle adulterated, The general titivation most a literal case of gilding the lily.

Monet's house and garden were bequeathed by Michel Monet, artist's only surviving son, to the Musée Marmottan, a museum of the Académie des Beaux Arts, Institut de France. The will stipulated that no more than six people could visit the house in a day. The Institut have got round the will by saying that they will visit only the garden, next spring. They intend to put a concierge (who will also be ticket-collector and part-time gardener) in an apartment on the first floor of the east wing of Monet's house – although there are existing apartments, admittedly in need of refurbishing, and a garage, in Monet's second studio, which he had built about 1897 in the north-west corner of the Giverny garden.

Mr. Robert Gordon, the author of the article on Monet's garden in this issue, contends that the concierge should not be accommodated in Monet's old house. He would like to see the house restored and opened to the public. There are no paintings in the house, but he feels loan exhibitions from the Musée Marmottan and elsewhere could be held if proper security arrangements can be made.

When Michel Monet died in 1966 and left all the paintings to the Musée Marmottan, they had the choice of either constructing a new building to house them in Paris, or of using the existing buildings at Giverny, providing they could get round the will and the security problems. They in fact constructed an underground museum at the Musée Marmottan, designed by the present director, Jacques Carlu, who also designed the Palais de Chaillot. At care was taken not to destroy any of the roots of the trees in the Marmottan garden, but as Mr. Gordon sourly observes, 'There is more concern for the tree roots than for the Monet paintings', the new subterranean museum does not in his view give proper space or lighting to the paintings.

There remains the garden, which the Marmottan authorities intend to open to the public in the spring. Robert Gordon is at present working on a book which will give full historical details of the evolution and significance of the garden as it was in its palmy days.

He believes that it is possible to reconstruct the garden so as to recreate the exact seasonal cycle that Monet knew and painted. He has contacted the family of Monet, three of his gardeners, and his cook.

A full reconstruction (which, in Mr. Gordon's opinion, might cost some £50,000) would involve rebuilding the three heated greenhouses Monet ran, devoted to exotic plants and orchids; one contained a small pool in which water-lilies flowered in the winter, and in wintertime they were used to prepare flowers for the coming seasons. There was also a special tulip room beneath the second studio, where tulip bulbs were stored by colour for the spring. In Mr. Gordon's words, 'Monet would have been shocked, and heads would have rolled, if a yellow bloom had sprung up among the red'. For the flowers were there to be seen in patches – floral seas and mists, as it were – and for this reason no one was allowed to pick them.

In effect there were three gardens. The garden of the house was rather formal, divided into *plats-bandes* devoted to very carefully selected plants according to colour and appearance in mass; these took about thirty years to develop fully. This formal garden replaced, with the aid of six gardeners, an orchard. The second garden was the water lily pond. One gardener was employed there all the time, with extra assistance when needed. It continually needed cleaning out. The third garden was strictly a *potager*, bought by Monet about 1897 – the garden of a house called *La Maison Bleue*. By this system he was able to reserve his other two gardens for purely decorative purposes.

Some may think Mr. Gordon is a little obsessional in his attitude to the Monet gardens. But we agree with him that if the Institut are going to restore the gardens, they should try to recapture their spirit. One gardener at present does all he can, but it is not enough. Monet, after all, employed six full-time gardeners. It is believed that the Académie is thinking of using a landscape gardening firm, but with perhaps too keen an eye for economies. The Académie have indicated that they would like Mr. Gordon to advise the architects on the original state of the gardens. It would be sad if this was merely a way of covering themselves against the criticism that they did not seek historical advice. It would be a great pity if, having cast an eye over the very precise plans that Mr. Gordon is able to offer through his researches and friendship with the Monet family, they were to go ahead with a prettifying scheme with no real relation to the original.



Colour

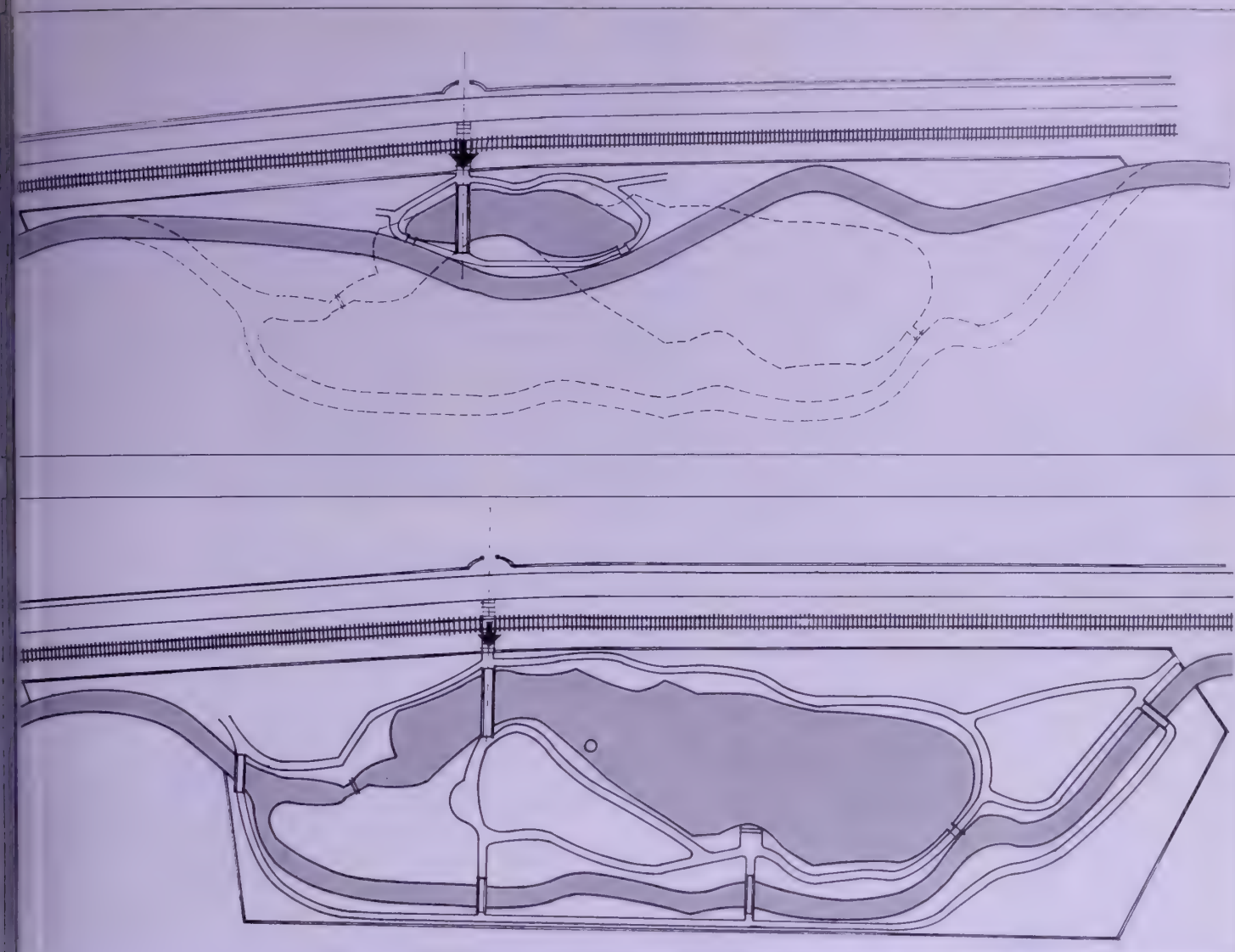
CLAUDE MONET.
One of the late
Nymphéas.
1.49 × 2.00 metres.
Photograph: Routhier,
Studio Lourmel 77.
Collection Musée
Marmottan, Paris.

The water-lily pond of Claude Monet was acquired during that period of his life when he had at last reaped the benefits of the Impressionist Revolution, and could afford the luxury of maintaining as well as transforming a large property according to his wishes and needs. It began as a small, naturally formed pond where Monet, stimulated by his lifelong fascination with water and his increasing interest in horticulture, sought to create a garden devoted to the cultivation of the more exotic species of water-lilies and other forms of aquatic plants. It was only after several years of careful cultivation that the water garden developed into an area of great beauty capable of capturing the painter's imagination. And it was only after costly

excavations and extensions that it developed into a water-lily pond, which was to be Monet's major source of inspiration during the last quarter century of his creative life.

In February 1893, Monet purchased a tract of land consisting of 1268 square metres, directly across from and parallel to the main property of his home. This new terrain was separated from the main property by the Chemin du Roy, a small, winding picturesque road and by the single railroad track connecting Vernon with Gisors. The property was traversed by the bank of the swiftly flowing communal stream of Giverny created by the monks who inhabited the lower district of the village during the Middle Ages for

Robert Gordon **The Lily Pond at Giverny**



igation of the fields and the breeding of fish. The property was marked by a small pond, which was probably formed in a low-lying area, when the Ru was diverted by the Compagnie des Chemins de Fer de Vernon à Gisors, to allow for the construction of the railway track. Growing upon the pond was the common, hardy white species of water-lily. Monet acquired this land as an extension to his primarily decorative flower garden which was rapidly taking shape across the road.

He made two immediate and significant additions to the pond, which began its transformation into a more cultivated ensemble. To provide the ideal growing conditions for the more exotic species of water-lily,

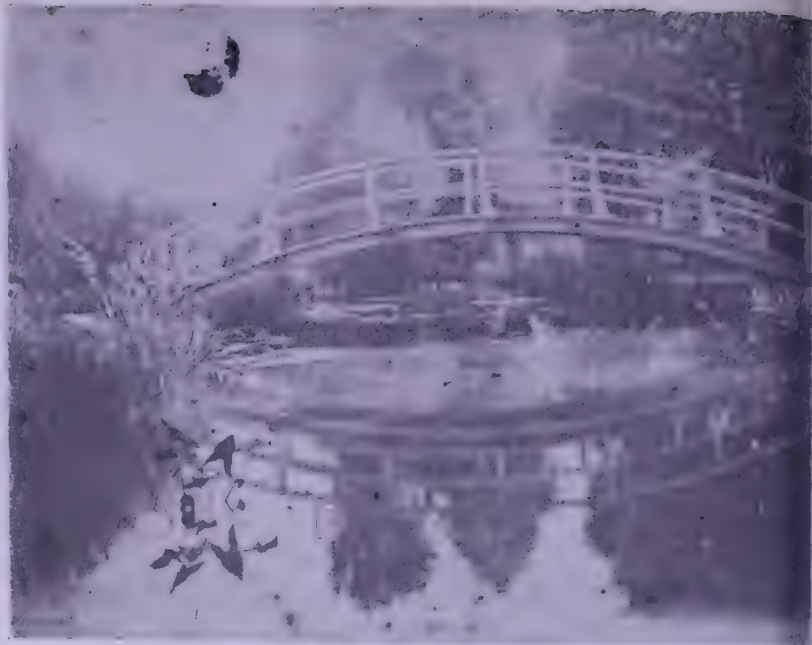
1. This drawing represents the original pond c. 1899 with the two sluices at the eastern and western extremities, the Ru which crossed the tract of land, and the single railway track connecting Vernon and Gisors, and indicates the alignment of the Japanese bridge upon the same axis as the central alley of the house. The perforated lines indicate the completed water-lily pond, which resulted from the 1910 series of excavations.

2. This drawing represents the water-lily pond c. 1916, which was the inspiration for the *Décoration des Nymphéas*. The plan indicates the entirely new composition of the lily pond – the new position of the Ru and the two sluices channelling the water of the stream into the pond, the four bridges which Monet had constructed to span the Ru, the small island formed during the 1901 period of excavations, and the winding paths from which one could gaze upon the beauty of the ensemble.

Drawings by Jean-Marie Toulgouat.

The Changing Inspiration of Monet

3. One of the earliest known photographs, c. 1895, showing the oaken Japanese bridge which Monet had constructed to span the lily pond, perhaps following the design of one of the bridges found in his large collection of Japanese prints. It shows the soft harmony created by the arch of the bridge and the beauty of its reflections, the water-irises, the sparse water-lilies, and the ash, willows and poplars which surrounded the water garden.
Collection Families Piguet and Toulgouat.



4. CLAUDE MONET. *Le Pont Japonais* (Giverny) 0.81 × 1.60 metres. Painted during early spring 1895 (misdated 1892 by the artist several years afterwards) following his return to Giverny from a visit to Norway.
Durand-Ruel, Paris.

Monet had constructed two sluices at the eastern and western extremities of the pond. When these sluices were closed, they ensured a still water surface and permitted the temperature of the water to increase with the warmth of the sun's rays. When the sluices were opened, they channelled the Ru into the pond and provided a source of fresh water. To complete the harmony of the ensemble, he had constructed a Japanese-style arched bridge, perhaps patterned after one of the bridges discovered in his ever-increasing and valuable collection of Japanese prints. The bridge and its reflections dominated the pond; and the bridge, by its placement upon the same axis as the central alley to the house, acted as a unifying element between the two separate Monet properties.

The paintings representing this first water garden could be classified into two separate periods which had the Japanese bridge as the central element. The first period was represented by two paintings of winter and early spring 1895 (the latter erroneously dated 1892, the artist several years afterwards), which were probably inspired by Monet's delight in seeing his water garden on his joyful return to Giverny from a voyage in Norway. The second series 1899-1900 consisted of several paintings representing the garden, which had flourished after an additional four years of careful attention. The series was a depiction of the physical reality of the garden, as seen primarily from the eastern and western banks of the original pond; it could be considered as a logical continuation of his earlier paintings (*Haystacks*, *Poplars on the Epte*, *Wen Cathedral*), in which he worked continuously from the same source under different atmospheric and lighting conditions.

Shortly after the turn of the century, Monet became satisfied with his water garden. As a source of continuing inspiration the water garden, which was quite narrow and short, offered few interesting angles of view, and Monet, within the space of two years, quickly exhausted the possibilities available to his searching creative eye as a horticultural endeavour. The tract of land was neither sufficiently large to devote entire areas to the cultivation of specific plants, particularly desired for their colour, form, and foliage, nor technically arranged to satisfy those conditions required by the more exotic species of water-lilies and other aquatic plants. Monet wanted to create a garden whose elements were almost totally unknown in English gardens of that epoch. He was willing to pay a high cost of transporting these plants from other corners of the world, and he was willing to entail the



5. Photograph of Jim and Lili Butler, Mlle. Germaine Hoschedé, and Mme. Joseph Durand-Ruel on the Japanese bridge (looking upstream) c. 1898. Monet's second wife, Mme. Alice Raingo Hoschedé, had six children by her first marriage with one of the great patrons of Impressionism, M. Ernest Hoschedé: Jacques, Jean-Pierre, Blanche, Germaine (pictured here), Marthe, and Suzanne. Jim and Lili Butler were the children of Suzanne Hoschedé and the American Impressionist painter, Theodore Earl Butler. The families Monet and Durand-Ruel had an extremely close friendship and strong ties as a result of M. Paul Durand-Ruel's important role in the successful commercial launching of the Impressionist movement. *Collection Families Piguet and Toulgouat.*



6. Photograph from the same visit of M. and Mme. Joseph Durand-Ruel, looking in the opposite direction (downstream), showing the multitude of water-lilies which had flourished under Monet's careful attention. *Collection Families Piguet and Toulgouat.*



7. CLAUDE MONET. *Le Bassin aux Nymphéas*,
0.89 × 0.92 metres. Painting from the 1899–1900 Series,
showing the strong correlation between the painting and the
physical reality.
Durand-Ruel, Paris.

8. Mlle. Germaine Hoschedé and Mme. Joseph Durand-Ruel
on the Japanese bridge, c. 1898. In the background can be seen
the hillside surrounding Giverny, which is in the valley of the
Seine, about 80 kilometres from Paris.
Collection Families Piguet and Toulgouat.





9. Photograph of a corner of the water garden seldom seen, taken during the visit of M. and Mme. Joseph Durand-Ruel, c. 1898.

The guests after their promenade would have refreshments which were served at a table at the lower end of the garden.

Collection Families Pignat and Toulgouat.



10. Corner of Monet's studio, prominently showing two of his paintings of 1899 to 1900 which had the Japanese bridge as the central element, c. 1900. *Collection Families Pignat and Toulgouat.*



11. Mlle. Germaine Hoschedé, Lili Butler, Mme. Joseph Durand-Ruel, M. Joseph Durand-Ruel, and Claude Monet standing on the bank of the water-lily pond, c. 1898. In the background can be seen the fences on either side of the single railway track connecting Vernon and Gisors, which separated the two Monet properties. *Durand-Ruel, Paris*



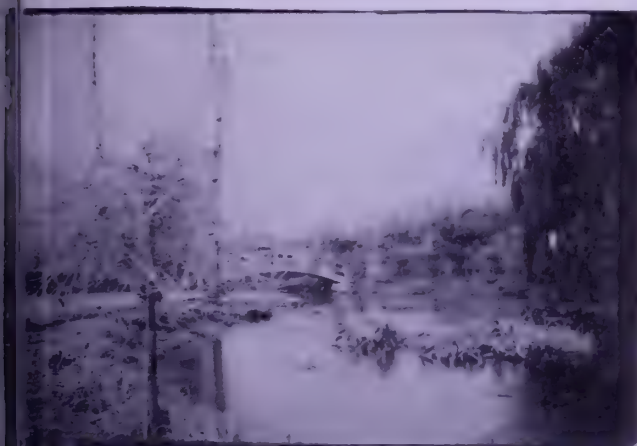
12. M. and Mme. Jean-Pierre Hoschedé, Jim and Lili Butler
on the Japanese bridge, c. 1900.
Collection Families Piguet and Toulgouat.

13. CLAUDE MONET. *Le Bassin aux Nymphéas; Les Iris d'eau*
1900. 0.89 × 1.00 metres. Painting from the Series
representing the first water garden.
Durand-Ruel, Paris.





1. November, 1903, the only known photograph showing clearly the cement pool in the north-eastern corner of the pond, constructed specifically for the cultivation of a rare species of African water-lily which required warmer water. Monet was never really satisfied with this cement pool as it seriously limited his angle of view in the selection of painting motifs. After the series of excavations c. 1901 which included the demolition of this cement pool and increased the curvature of the pond's banks, Monet achieved the water-lily pond which was his inspiration for the *Decorations des Nymphéas*.
Collection Families Piguet and Toulgouat.



2. Photograph of November 1903, showing clearly the small pool which was created during the excavations c. 1901.
Collection Families Piguet and Toulgouat.



3. Photograph of November 1903 showing the linear lines of the banks of the water-lily pond which resulted from the excavations of c. 1901.
Collection Families Piguet and Toulgouat.

expense of purchasing and excavating an additional piece of terrain, where he could create a much larger, more carefully planned water-lily pond and garden ensemble.

In 1901 Monet purchased this demesne, consisting of an additional 3,920 square metres, adjacent to his existing water garden. He immediately began preparations for the enlargement of his pond, and requested the permission of the Giverny municipal council for diverting the bed of the Ru, which was required for the success of his project. The project met with local opposition, as the cultivators and washerwomen, normally opposed to any change, feared that the diversion of the communal stream would disrupt its natural flow, and that the aquatic plants would poison the animals drinking from the water downstream. Monet was able to allay this local opposition, but the authorisation granted on November 13, 1901, by the municipal council reflected the community's cautious feelings: it gave precise indications concerning the width and depth of the new branch of the stream, the exact nature of the sluices which might be employed, and reserved the right to revoke the permission if the aquatic plants proved to be of any public danger. The excavation for the new water-lily pond and stream bed was completed after several months. To minimize the concern of the local farmers and washerwomen, Monet stealthily allowed the Ru to flow into its new bed late one summer evening, ensuring that the stream would be clear of all traces of mud and sediment the following morning.

He was extremely pleased with the results of the excavation, and began quickly to arrange the new garden ensemble. He added an arched framework to the Japanese bridge permitting the trailing of wisteria, which in time completely engulfed the bridge with the luxuriance of its foliage; planted upon the peninsula formed between the new branch of the Ru and the lower outlet a thicket of several species of bamboo (perhaps obtained through a relative of the family in the French colonial service stationed in Saigon); planted Japanese apple and pink cherry trees; and had many wagonloads of heather soil brought in for the cultivation of rhododendron.

The new garden also contained two additional features: a small island, which was merely a piece of earth left during the excavation; and an oval, shallow, cement pool, approximately five metres in diameter, set within the north-eastern corner of the pond. The cement pool was constructed, probably upon the suggestion of one of the horticulturists with whom



18. Photograph of Claude Monet in his third studio specially designed and constructed for the painting of the *Décoration des Nymphéas*. Monet is working on the still-to-be-completed three panels of *Le Matin* (1.97 × 12.75 metres), permanently exhibited in Salle I, Musée de l'Orangerie, Paris.
Durand-Ruel, Paris.

17. CLAUDE MONET, *Le Bassin aux Nymphéas*. 1905. Painting from the 1903–08 series after the pond had been considerably enlarged during the excavations c. 1901.
Bernheim-Jeune, Paris.



Monet was in contact, to provide the warmer water required by particularly delicate species of African water-lily.

The garden which Monet had now created was fully inspired by his desire to create a richer and more suitable painting environment. With his increasing age, he was becoming less enchanted with having to travel long distances from his home in search of painting motifs. The water-lily pond provided him with inexhaustible source material, a rose-enclosed water-lily universe, where he could work in peace and doors undisturbed by the outside world.

The series of paintings from 1903 to 1908 which was inspired by this new water garden was primarily a reaction to the possibilities opened up by the much larger water surface. They were paintings of the colours, forms, and spaces before Monet's eyes – the masters of water-lilies, carefully trimmed each morning by a special gardener, resting upon the surface of the water as seen at different times of the day and during different natural lighting conditions.

Monet was becoming increasingly impassioned with his water lilies – becoming one with the natural world which he had created and carefully nurtured, and began contemplating a new, more ambitious series of paintings, which would transcend the physical canvas. In 1909, in an 'imaginary' conversation with the critic Claude Roger-Marx printed in the *Gazette des Beaux-Arts*, Monet gave evidence of his developing train of thought:

... have been tempted to employ this theme of Nymphéas in the decoration of a salon: carried along the walls, in its unity, unfolding all the panels, would have given the illusion of an endless whole, of water without horizon or bank; nerves tense from work would be relaxed here... and to him who lived there, that room would have offered the refuge of a peaceable meditation in the centre of a flowering aquarium.²

Although the concept was mysterious and strangely ideal, the actual paintings were to be a visual representation of the reality of the pond – the poetic emblem of water-lilies silently floating, their roots extending into the earth, the weeping willows rising above the physical plane of the pond and their branches softly descending, and the changing light, colours, and cloud formations in the sky mirrored on the reflecting surface.

Monet was a realist painter, who throughout his lifetime had required a definite subject matter from which he would receive and record visual impressions.



19. Mlle. Nitia Salerou, Mme. Blanche Hoschedé-Monet and Claude Monet: the only known photograph in which Monet is actually painting in the presence of others.

Dated July 8, 1915. Monet was single-minded in his devotion to painting, and was not very patient with anything that interfered with it. The umbrella was used to shade the canvas: the parasols of painters working in the village and meadows of Giverny were a common sight.

Mlle. Blanche Hoschedé, the step-daughter of Monet, married Jean Monet, elder son of the artist, on June 9, 1897.

On the death of her husband in 1914 she assumed the role of woman in charge of the Monet household, which became free on the death of Mme. Alice Monet in 1911. She organised the domestic life and greatly helped Monet through the periods of depression which he suffered at the end of his life as a result of doubts about his painting and problems caused by his double cataracts.

Collection Families Piguet and Toulgouat.

20. Claude Monet, Mme Blanche Hoschedé-Monet and Mlle. Simone Salerou on the Japanese bridge during the flowering of the wisteria, c. June, 1920.

Collection Families Piguet and Toulgouat.





21. Mme. Kuroki, Claude Monet, Mlle. Lili Butler, Mme. Blanche Hoschedé-Monet, and M. Georges Clemenceau, Président du Conseil, during the flowering of the rhododendron in the water garden, June, 1921. Mme. Kuroki, a member of the royal family Matsukata, which had a large Impressionist collection, was a frequent visitor and close friend of the Monet family. Président Clemenceau was perhaps Monet's most intimate friend, and on April 22, 1922, secured Monet's donation of 19 panels of the *Décoration des Nymphéas*, which were to be permanently exhibited at the Orangerie, Paris. *Collection Families Piguet and Toulgouat.* (Photograph taken by M. Kuroki.)



22. Mme Germaine Hoschedé-Salerou, Mme. Blanche Hoschedé-Monet, Mme. Kuroki and Claude Monet on the Japanese bridge, c. winter, 1921. *Collection Families Piguet and Toulgouat.* (Photograph taken by M. Kuroki.)

These new panels required a breathless expanse of water, a curvilinear pond around which Monet could physically circle and transmit his visual sensations to the canvas. He felt that the existing pond did not provide the required visual panorama and in 1910 undertook a new series of excavations to eliminate the elements of the water lily pond which hindered his freedom of expression. He had the cement pool which was located in the north-eastern corner of the pond demolished – the visually grating structure which his previous series had caused him to temper his creative spirit, to crop his vision in the selection of the clusters of water-lilies which might be painted. He had the primarily linear banks of the pond, which resulted from the 1901 excavation, curved into soft harmonious contours.

He had now the unlimited water horizon, the harmonious waterscape capable of inspiring the *Décoration des Nymphéas*, of which nineteen panels were later destined to be permanently exhibited in two specially conceived spaces at the Orangerie, and also an environment of luxurious aquatic and terrestrial vegetation – agapanthus, wisteria, water irises and weeping willows – which inspired him during the final physical burst of pure creative energy at the end of his life.

The pond was always a great love for Monet; he spent several hours there each day during the last years of his life, especially after the death of his beloved second wife. The pond which had begun as basically horticultural exercise became, through the demands of Monet's creative imagination, a water still life which through successive alterations, was finally transformed into the ideal he wanted to express on canvas.

NOTES

1. This article has been written in collaboration with Jean-Marie Toulgouat, Président de l'Association des Amis de Claude Monet et des Artistes de l'Ecole de Giverny. I should like to thank the families Butler-Piguet-Toulgouat for their kind assistance and for loaning their unpublished photographs reproduced in this article; the Mairie of Giverny, and the Galeries Durand-Ruel and Bernheim-Jeune for allowing me to consult their archives as well as the Musée Marmottan for granting me access to the flower garden and lily pond, permitting great precision to be given to the architectural drawings.
2. Claude Roger-Marx, 'Les Nymphéas de M. Claude Monet', *Gazette des Beaux-Arts*, Series IV, Vol. 1, June 1909, p. 529; reprinted from William C. Seitz, *Claude Monet: Seasons and Moments*, The Museum of Modern Art, New York, in collaboration with the Los Angeles County Museum, distributed by Doubleday and Company, Inc., Garden City, New York, pp. 45-46.



23. Monet standing in front of his home, showing the luxuriance of his garden. He often walked in the garden enjoying and surveying the plants which he had carefully selected for their colour, form, and appearance in mass. He personally coordinated the work of the six gardeners, and worked directly with his head gardener, basing his judgment on an excellent general knowledge of plants and a number of horticultural encyclopaedias.

Durand-Ruel, Paris.



24. Photograph of Claude Monet standing near the central alley of the flower garden of his home, c. 1923. After 1900 he retired more and more to his gardens, devoting himself completely to his painting, and avoiding mixing with the inhabitants of the village, which was increasingly becoming a centre of Impressionist painting.

Durand-Ruel, Paris.

The Architecture of John James Stevenson

Part I

Mark Girouard

'Look at those big isolated clumps of buildings rising up above the slates, like brick islands in a lead coloured sea'.

'The Board Schools'.

'Lighthouses, my boy! Beacons of the future! Capsules, with hundreds of bright little seeds in each, out of which will spring the wiser, better England of the future'.

The speaker is Sherlock Holmes, passing through Clapham Junction on his way to solve the little matter of the Naval Treaty. He wasn't the only person whose imagination was captured by the new Board Schools, rising in their hundreds as a result of the Forster Education Act of 1870. Their effectiveness as symbols of progress was enormous; and it resulted not only from their size and number, but also from their consistent and immediately recognisable architectural treatment. Much and perhaps most of the credit for this was due to the architect John James Stevenson. But it was not his only contribution to the London townscape. The Red House in Bayswater, which he designed for himself in 1871, was the prototype of Cadogan Square and Pont Street and of the miles of new terraces which in the 1870s and '80s changed the accepted image of London housing from one of stucco and columned porches to one of red brick and Flemish gables. The two make up an impressive double, which becomes more impressive once one realises that when Stevenson achieved it he was a provincial, newly arrived in London from Glasgow and with no English reputation.

His great-grandfather was a farmer's son who came to Paisley in the mid-eighteenth century and started a weaving business. His grandfather was a silk merchant of Paisley and London. His father, James Stevenson, was a Glasgow cotton broker who left Glasgow for County Durham in 1843 to restart the Jarrow Chemical Works at South Shields. There were four partners in this enterprise, including John Tennant of the famous St. Rollox chemical works. James Stevenson, who was the managing partner, settled with his family at South Shields, and the Stevensons developed the Jarrow Chemical Company into one of the biggest in the country.

James Stevenson retired to Edinburgh in 1854. His place was taken by his eldest son, James Cochrane Stevenson. He had three younger sons, Alexander Shannon (Alex), John James (Jock) and Archibald. Two of them became partners in the family firm. John James Stevenson was the odd one out. To serious-minded hard-working Glasgow people like the



1. Kelvinside Parish Church, 731-35 Great Western Road and Byres Road, Glasgow, 1
National Monuments Record of Scotland.

Stevenson the obvious destination for a clever member of the family who didn't want to go into the business was the Ministry. J. J. Stevenson was at Glasgow University from 1845 to 1848 and a divinity student at Edinburgh from 1852-4. He did not take to life, and in 1855 gave up divinity to become an architect. He worked successively in the offices of David Bryce in Edinburgh (1856-8) and George Gilbert Scott in London (1858-60). In 1860 he became partner of his friend Campbell Douglas in Glasgow.¹ His two years in Scott's office were of the greatest importance to his development.² Scott had the biggest ecclesiastical revival office in the country, and employed the finest young men. Stevenson's contemporaries included G. G. Scott junior, E. R. Robson, T. G. Jackson and Thomas Garner, who all made their mark in life.³ Stevenson became particular friends with E. R. Robson; he may have known him already for they had both spent their boyhood in Durham where Stevenson's father, Alderman Robert Robson, was a powerful builder and three times mayor of Durham.

The young men in Scott's office regarded their chief with certain reservations. Their hero-worship went aside, to G. E. Street and William Burges and their chunky Gothic, inspired by the early Gothic of France and Italy. When he joined Campbell Douglas as this kind of Gothic which Stevenson introduced into Glasgow in a series of churches, most notably the St Andrew's Parish Church of 1862 (No. 1), with its tall spire on the Great Western Road. The Douglas-Stevenson practice was largely divided between churches and houses; the churches were Gothic, the houses in the, for Scottish country-houses, more-or-less *rigueur* Baronial style (No. 11) of which Stevenson's old employer David Bryce had been a master.⁴



Left to himself Stevenson would probably have designed Gothic houses as well, and he did succeed in designing at any rate one, with his brother as the client. In 1864 James Cochrane Stevenson, in the full tide of prosperity, built himself a big house to his brother's designs at Westoe, the select residential quarter of South Shields. The house was damaged by fire in 1868, was restored and altered, and has been altered again since. A charming watercolour (perhaps intended for the Royal Academy, though it never got there) shows it in its prime – a solid serious big-boned house of red brick, with high roofs and sparing Gothic detail.⁵ (Nos. 2, 3, and front cover).

2. Watercolour of Westoe Hall, South Shields, built by J. C. Stevenson to the design of his brother J. J. Stevenson in 1864. Collection of Bevis Hillier.



3. Stevenson's elevation of the entrance front of Westoe, dated May 24, 1864. Page, Hill and Reed.



The Red House, No. 3 BAYSWATER HILL. John J. Stevenson Architect.

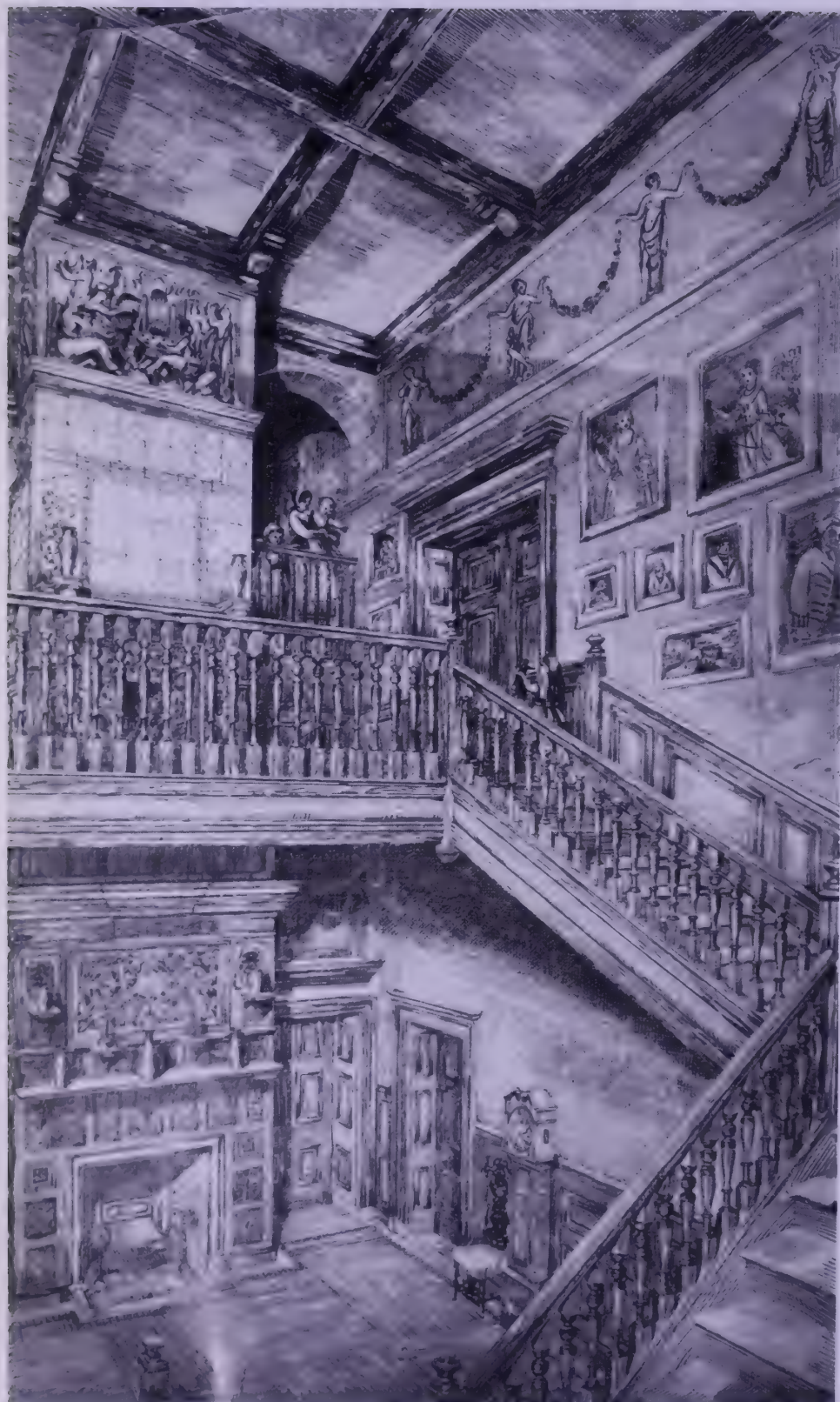
Colour

Entrance of a house,
Palace Gate, London,
designed by
J. J. Stevenson for
H. F. Makins in 1874.
Photograph:
Angelo Hornak.

4. The Red House,
Bayswater.
(The Building News
September 18, 1874)
Royal Institute of
British Architects.



5. The staircase of the Red House, Bayswater. Victoria and Albert Museum.



But J. J. Stevenson, like other writers, artists and architects of his generation in Scotland, felt the lure of London and ultimately succumbed to it. In 1867 he left his old colleague in Scott's office, E. R. Robson, started discussions about setting up in partnership in London; Robson, after a spell in private practice, had gone to be City Architect at Liverpool and was not happy there. It was a serious step for Stevenson to leave Glasgow, where he had a network of connections and an assured future, and set up with another outsider in London. In Stevenson's case the move was eased financially by the death of his father in 1866; a substantial wad of Jarrow Chemical shares enabled him to take the move in a leisurely spirit.⁶ In 1868 he wound up his partnership with Campbell Douglas; in 1869 he put his furniture in store and went off to Paris with his family for the winter; in 1870 he moved to a furnished house in London, and spent the summer and autumn at Broadstairs; early in 1871 he bought a plot of land in Bayswater and started to build a house on it, which he called the Red House (Nos. 4 and 5); the drawings are dated March 1871.⁷ It wasn't until September that his partnership with E. R. Robson formally began.

Meanwhile Robson⁸ had successfully applied for the newly created office of architect to the London School Board. The job didn't preclude private work and the first was intended as a purely administrative one; the first forty or so schools were put out to other architects. But in August 1872 Robson's terms of reference were changed (and his salary doubled) to enable him to design his own schools; and for the first few years these were designed in partnership with Stevenson. Robson, who illustrated a selection of the schools (Nos. 6 and 7) in his book *School Architecture* (1874) said in the introduction: 'several of the designs selected from the pencil of my partner J. J. Stevenson, who, although having no connection with the School Board, has rendered much valuable assistance in the work'. Who was responsible for what will probably never be established. The partnership broke up in 1878 and Robson's son wrote many years later that his father had been 'occupied often in the afternoon rubbing out what John had done in the morning'. On the other hand Stevenson's old colleague Sir T. Jackson refers to him in his *Recollections* as 'the originator, as is believed among architects, of the sensible and manly style of the School Board buildings in London'.¹¹ Moreover, the Red House, which is closely connected stylistically to the schools, was designed by Stevenson before the partnership had started.



6. Design for the Orange Street School, from E. R. Robson's *School Architecture* (1874).
Royal Institute of British Architects.



7. Design for the Wornington Road School, from E. R. Robson's *School Architecture* (1874).
Royal Institute of British Architects.



8. The house in Palace Gate designed by J. J. Stevenson for H. F. Makins in 1873. Photograph: Angelo Hornak.

Both the Red House and the Board Schools were early examples of the so-called 'Queen Anne' style, the arrival of which on the architectural scene caused something of a furore in the early 1870s. The fuss was due to the fact that its advocates were made up of the ablest of the younger Gothic Revival architects; as Stevenson put it, 'these who had felt the enthusiasm for Gothic, who had drunk in its spirit and had made it a part of themselves, awoke to the consciousness that it was not the expression of modern ideas, or of the domestic requirements of modern life'.¹² So they abandoned Gothic except, for churches; and as the creed of the Revival, held and preached with furious intensity by its advocates, was that building Gothic was the only way of salvation for nineteenth-century architecture, those who remained loyal to it were, not surprisingly, very sore. But the classicists were equally enraged because the Queen Anneites, far from reinforcing

ing their school, seemed to them to be producing a travesty of everything it stood for.

The new style had originated in buildings designed by Norman Shaw, W. E. Nesfield and Philip Webb in the later 1860s. They were won away from Gothic by the charm and sense of seventeenth- and eighteenth-century town architecture of the red-brick, sash-windowed, small-paned, hipped-roof variety – roughly speaking Dutch rather than Palladian, and a way of building held in deep disdain by contemporary classicists. Shaw's additions to Fowler's Park (1865) and West Wickham House (1869) both in Kent, Nesfield's lodge in Kew Gardens, (1866) and Kinmel Park, Denbighshire (1868–70), Webb's houses for George Howard on Kensington Palace Green (1867) and G. B. Boyce in Glebe Place, Chelsea (1868) were the results of this enthusiasm. They were none of them copies of old work; the Gothic Revival background of their architects showed through in a fondness for prominent roofs, tall chimney stacks, and asymmetric compositions; there were often entirely unexpected fragments of Japanese-inspired detail or carvings of sunflowers, the private language of a circle or rather set of small interlocking circles, that rotated around Dante Gabriel Rossetti in his red-brick Georgian house in Chelsea, and tended to patronize the newly created firm of William Morris and Co.

It is at first sight surprising to find Stevenson and Robson coming down from the provinces and so quickly learning the language of this small though already influential group. But in fact both architects had connections with existing members of the group and both had kept in touch with London movements while in the North. Robson, in particular, was already acquainted with Rossetti and Webb, probably through Rossetti's friend William Bell Scott, whom he had got to know when Scott was teaching in Newcastle. Webb had designed furniture for Robson, and Rossetti a gold watch decorated with a peacock and the sun, moon and stars;¹³ when in Liverpool Robson had conducted a correspondence with Warrington Taylor, the manager of Morris and Co., in which Taylor extolled the merits of Queen Anne furniture, clocks, china, and houses.¹⁴ Stevenson's principal assistant in Glasgow, J. M. Brydon, had left to work for Nesfield and Shaw, probably in 1867,¹⁵ and he had a London link with the Rossetti circle in the person of George MacDonald, the novelist, who was an intimate friend of the Stevenson family.¹⁶

The prominent chimney-stacks, high roofs, asymmetric composition, sash-windows, wooden glazing bars, and sunflowers in wrought-iron balconies or panels of moulded brickwork of the Red House and the Board Schools are clearly influenced by what Webb, Shaw, and Nesfield had already done.

Robson and Stevenson were perhaps the first of the group to revive the seventeenth-century Flemish gable with its combination of pediment and scrolls, although they had already been used, in a very different context, by that interesting architect George Devey. And unlike other members of the group they preferred brock stock brick with red-brick dressings to undiluted red brick; it was a mixture, incidentally, found in Ke

ington Palace orangery, which Stevenson could see from the windows of the Red House.

Three of the Board School designs were exhibited at the Royal Academy in 1873, under Robson and Stevenson's joint names. Also on show were two other major Queen Anne designs; for the new Board School offices, by George Bodley, another member of the Rossetti circle, and for New Zealand Chambers, by Norman Shaw. The exhibition brought the style to public notice, and the buildings, as they went up, put it there; they were the first to be exhibited and one of the earlier buildings had been in prominent positions; whereas the Board School Offices were on the Embankment, New Zealand Chambers in the heart of the City, and the Board Schools, rising in tens of thousands, were inescapable.

So lively architectural war was waged in the architectural magazines and wherever architects met together. The Board Schools came in for their share of mud and were described by indignant architects and critics as 'singular whims of architectural archaeology', 'excessively ugly' and 'the disgrace of the country'.¹⁷ It was all good publicity for Stevenson, who sprang to the defence of the style and proved its most capable propagandist.¹⁸ He became the mouthpiece for views that must have been discussed and worked out among members of the group as a whole. Their major intention was that they were not betraying the principles of the Gothic Revival but developing them. The essence of the Revival was an approach to design rather than a stylistic language. It meant using materials honestly, expressing functional features like roofs and chimneys instead of concealing them, and putting convenience before symmetry. The Queen Anneites aimed to be retaining the principles, but expressing them in a seventeenth- and eighteenth-century domestic vocabulary that was much more easily adapted to contemporary use and standards of comfort than an early thirteenth-century one.

To the fury of the architects who attacked it, 'Queen Anne' was an immediate and increasing success with the public. Perhaps this was the result less of the validity of its principles than of its appearance at exactly the right moment when the enlightened section of the middle classes were looking for a new image. Primary education had been church-dominated, school buildings for the most part Gothic; the Board Schools were the result of a progressive secular movement, and a change of architecture was needed to symbolize the change of spirit. Growing numbers of well-off households, newly anxious to show that they were artistic, were finding stucco classical old fashioned and pompous, Gothic too serious and ponderous. 'Queen Anne' exactly fitted the bill in both cases.

Apart from his Board School work Stevenson designed three private houses in the years immediately following the completion of the Red House. A big house in Palace Gate for H. F. Makins in 1873¹⁹ (No. 1 and colour) was followed by a house in Westoe, known as Southgarth, for his younger brother Archibald in about 1874²⁰ (No. 9) a house (since demolished) in Melbury Road for Colin Hunter, a successful sea painter recently arrived from Glasgow,



9. Southgarth, Westoe, designed by J. J. Stevenson for his younger brother Archibald c. 1874. Photograph: Mark Girouard.

10. House in Melbury Road, London designed by J. J. Stevenson for Colin Hunter, the seascape painter, in 1876. (From Maurice B. Adams, *Artists' Houses*, London 1883.) Royal Institute of British Architects.





11. Auchenheglish, Loch Lomond, designed for James M'Kenzie, 1860, by Campbell, Douglas and Stevenson.
(From *The British Architect*, December 11, 1874).
Royal Institute of British Architects.

in 1876²¹ (No. 10). This was one of a series of 'Queen Anne' artists' houses put up in the 1870s, in Melbury Road and elsewhere, by Norman Shaw, Basil Champneys and other architects. By the side of the creative brilliance of Shaw's houses or the dainty prettiness of Champney's, Stevenson's tend to look a little pedestrian, in spite of their nice detailing delicately executed in rubbed and moulded brick. He lacked the genius of Shaw or the fluency of Champneys; a degree of Scottish sobriety kept him away from inglenooks, quaint corners, and the nonsense (often delicious nonsense) that increasingly overlaid the original presentation of 'Queen Anne' as a 'sensible' style. Stevenson's houses remained sensible, or as sensible as the growing taste of the public for nonsense would allow. They are very much in keeping with his writings, which are always full of sense, vigorously and clearly expressed. His two-volume book *House Architecture*,²² at once a history of domestic architecture, a puff for 'Queen Anne', and a practical manual covering everything from speaking-tubes to billiard rooms, was originally started in the interlude between his two partnerships in 1868–71, but not published until 1880. By then his London practice was firmly established and in the full tide of prosperity, as will appear in Part II of this article.

NOTES

1. The main dates in J. J. Stevenson's life are given in a notebook compiled by his wife, in the possession of Mrs. Maddox. For the Stevenson family in general the invaluable source book is Hew Shannan Stevenson *The Stevenson Family*, privately printed 1965.
2. He entered Scott's office on October 14, 1858, according to a notebook of his brother, J. C. Stevenson, now in the possession of Hew Shannan Stevenson.
3. *Recollections of Thomas Graham Jackson* (ed. Basil H. Jackson, London, 1950) p. 60.
4. E.g. Auchenheglish, Loch Lomond, for James M'Kenzie, 1860. A drawing of it by Bruce Talbert, who was in Douglas and Stevenson's office in the early 60s, was reproduced in *British Architect*, December 11, 1874, p. 365 (No. 11). Other work executed during the partnership included Macdonald Mission Church, Glasgow (1861–2), Corn Exchange, Cupar (1862), Girl's School, Kilbarchan (1863), additions to Ralston, Paisley (1864), Townhead Church, Glasgow (1865), Campbelltown Episcopal

Church (1967) also Free Normal Seminary, Glasgow, Keil House, Campbelltown, and Westerlea House, Edinburgh. I am most grateful to David Walker for this information.

5. The watercolour is in the possession of Bevis Hillier. The clerk of the works at Westoe, brought by Stevenson from Scotland, was T. A. Page, who afterwards started his own practice in South Shields. This still exists (now Page, Hill and Reed). All the firm's nineteenth-century drawings were destroyed some years ago, except for Stevenson's elevation (No. 3) of the entrance front dated May 24, 1864, and plans showing the house was restored after the 1868 fire. In a letter from J. J. to J. C. Stevenson written from Paris in October 1864 (Mrs. Stevenson's note-book) he announces that he has just bought the carved timber front of an old house in Ypres. The carvings now incorporated in the main gable and porch at Westoe may be part of this.
6. In 1891, when the Jarrow Chemical Company was merged with the United Alkali Company, J. J. Stevenson owned 5,000 £5 shares – one tenth of the business (list in possession of H. S. Stevenson).
7. Amongst the Stevenson drawings in the Victoria and Albert Museum. The decoration of the library was by friend Bodley, Stevenson being of the opinion that 'a man really cannot always be sitting and looking at his own work' (obituary in *RIBA Journal*).
8. This is the date given in Mrs. Stevenson's note-book. This article on Stevenson in the 'Contemporary British Architects' series (*The Architect*, February 14, 1890) says the partnership started in 1870.
9. For E. R. Robson see the obituary memoir by his son, Philip A. Robson, *RIBA Journal* (3rd series) xxiv, 93–6, and the introduction to the reprint of his *School Architecture* (ed. Malcolm Seaborne, Leicester 1951).
10. The first three schools designed under Robson were at Creek Road, Deptford, Powis St., Woolwich, and Hammond Square, Hoxton (Tenders quoted in *The Architect* December 7, 1872, and see *The Builder*, July 26, 1873, p. 583).
11. *Op. cit.* (note 3) p. 60.
12. *House Architecture* (London, 1880) Vol. 1, p. 215.
13. Robson, *op. cit.* (note 9).
14. Paul Thompson *William Morris* (London, 1967) pp. 55, 73. The letters are at the Fitzwilliam Museum, Cambridge.
15. He witnesses the contract drawings for Shaw's house at Shortlands, Kent, for Mrs. Craik, July 1868. Bruce Talbert's introduction to *Gothic Forms applied to Furniture Decoration*, dated London, January, 1868, acknowledges Brydon's assistance, which suggests he had been in London at least for some months.
16. See Greville Macdonald *George Macdonald and his wife* (1924) p. 390, etc.
17. *Builder*, May 10, 1873; *Architect* May 17, 1873, Jan. 31, 1874.
18. 'Our Dwelling Houses', *Good Words* October 1873; 'On the recent re-action of taste in English architecture' (paper given at the 3rd General Conference of Architects) *Building News* 1874 (1) p. 689; 'Queen Anne and other forms of free Classic architecture' (paper given to AA) *Building News* Feb. 27, 1875; and many passages in his book *House Architecture* (two volumes, 1880).
19. Drawings in the Victoria and Albert Museum.
20. The house appears in the 1875 Directory as occupied by him but according to a typescript history of Westoe Village by Amy C. Flagg, deposited in South Shields library, he never moved in. He died January 19, 1877, board ship for Australia in search of health.
21. Drawings in the V. and A. (contract August 1876), an illustrated and described by Maurice B. Adams *Artists' Houses* (London 1883).
22. The plans of Southgarth appear in Vol. II, pp. 134–5, and on the cover is a charming imaginary house with the Stevenson arms over the front door.

Seventy Years of the NA-CF

Ernle Money

(Member of Parliament for Ipswich since June 1970. A Member of the Committee of Gainsborough's Birthplace, Sudbury, since 1968 and a co-opted member of the Greater London Council Arts Committee 1972-1973. Formerly Secretary of the Conservative Parliamentary Arts and Amenities Committee, Mr. Money has recently resigned over the present government's policy on museum admission charges.)

However justifiable our pride in our public collections in this country, we are comparatively little aware of the extent to which these have been built up on private benefactions. The last Report of the Trustees of the National Gallery summarised what is perhaps a typical situation:

Out of a total of some two thousand pictures owned by the Gallery, nearly two-thirds have been given, bequeathed or purchased wholly from funds given or bequeathed. Only one-third of the pictures in the collection has been bought wholly out of Gallery funds: excluding the sums paid out of the Land Fund for a handful of great pictures ceded in lieu of estate duty under the Finance Act of 1956, the whole collection in Trafalgar Square has cost the nation less than £4½ million.

THE NATIONAL GALLERY REPORT 1969-70.

In the case of the provincial and university museums the proportion is naturally even higher. Leaving aside such major disasters as the loss of the major part of Charles the First's collection, the sale of the Houghton Hall pictures to Catherine the Great and the failure to acquire Sir Thomas Lawrence's great collection of Old Master drawings in 1831, there was a continual drain of works of art abroad particularly throughout the nineteenth century. Lord Melbourne represented a typical feeling in political circles when he wrote 'God help the Government that meddles with art', but even where public aid was forthcoming there was a curious and continuing misunderstanding of the realities of the situation, as evidenced by a Treasury minute of 1865 which advised the Trustees of the National Gallery to concentrate their buying overseas, since 'as regards the fine works of art in this country, it may be assumed that although they may change hands, they will not leave our shores'. Although control over the export of works of art was introduced in parts of Italy as early as 1802, in Austria by 1818, in Greece by 1834, in France by 1887 and in Germany by 1919, no statute was passed here until as late as 1939, when the Import, Export and Customs Powers (Defence) Act was

introduced, primarily not to safeguard artistic objects for the country but to stop British capital being exported on the advent of the Second World War.

Since the prolonged period of Government lack of interest coincided with the era in which Bode, Bredius and finally Duveen were buying on a lavish scale for both public and private collections overseas, a need for some public-spirited agency became increasingly important. It was in 1903 that the National Arts Collection Fund was eventually established by a number of collectors, critics and enthusiasts such as the previous Earl of Crawford and Balcarres, (the later Sir) Robert Witt, Roger Fry, D. S. MacColl, and Herbert Cook. Its stated aim was to secure pictures and other works of art for national collections on the same basis as the work that was already being done by the *Société des Amis du Louvre*, the *Kaiser Friedrich - Museums Verein* and others. Among the earliest speakers at annual general meetings were Curzon, Third NA-CF Annual Report, 1906 and George Bernard Shaw, Fourth NA-CF Annual Report, 1907. Each of these in a completely different way, expressed in his support for the Fund, anxiety about the public situation.

Curzon, in typically rolling prose, said:

Though the revenues of the country belong to the country and are capable of being distributed by Parliament, which presumably represents the country, in whatever manner the country may desire, the fact remains that we are continually having to invent devices to supplement the imperfect and niggardly distribution of those funds by those whom we charge with the task . . . so far from being an inartistic people we have strong artistic inclinations, or at any rate, very strong artistic cravings; but, in as much as it is contrary to the spirit of our institutions in England that the Government should be generous, we propose to be generous ourselves; we will place our hands in our own pockets in order to supply the deficiency which the Government that we have created has created for us.

Shaw was a good deal more direct:

Though our public collections of art in this country are almost wholly dependent on what are called private donations, that is to say, donations made by private people with money which they undoubtedly are in the habit of regarding as private money, but which I regard as money held in trust for the nation, and which an increasing number of people in this country are getting more and more to regard in the same way, you have only to glance at our report to see how very little of our due we,

in this society, are getting. Therefore I suggest that our business is to keep rubbing in the economic, moral and national aspect of our deficit, we must continually remind our rich classes not only that we want more money, but that they owe it to us. How else can we face the overwhelming competition of the American millionaires, who are stripping us of our art treasures more ruthlessly than Napoleon stripped Italy and Spain?

From its beginnings the Fund were to exhibit a number of what were to become typical individual characteristics. They were to remain an independent organisation, based on private subscriptions and although they worked frequently and freely in support of national requirements, were often to be highly critical in tone of the actions of the Government of the day, whatever its complexion might be. The word 'national' was to be construed in the broadest of possible terms, to cover not only the full range of classical, old masters and modern art, national and foreign, but also many other disciplines including graphic art, the applied arts, ceramics, silver, glass, furniture, coins, antiquities and manuscripts.

In particular, the Fund were prepared to work through a number of different methods. Although they are primarily a receiving body they have on occasions bought objects directly for presentation to a specific institution, as for example the acquisition of the Kit Kat Club pictures by Kneller for the National Portrait Gallery in 1945. All forty-five portraits were purchased by the NA-CF for the sum of £6,500. They have regularly directed financial assistance towards individual purchases desired by institutions, either in the form of a total grant and presentation or by supplementation of a grant-in-aid or of an acquisition partly financed from existing funds.

In this category one of the most important functions to which they have lent their prestige has been to initiate national appeals when a crisis situation has arisen over the acquisition of some work of particular importance. This began as early as 1906 when the fund were faced with the problem of a sale, by order of the Chancery Division on behalf of family trustees, of the Velasquez *Rokeby Venus* (No. 1), which was one of the most important pictures remaining in private hands in the country and greatly desired by the National Gallery to complete their representation of the Spanish school. It was offered at £45,000 and in the event was purchased by a combination of public subscription organised by the NA-CF (although their total revenue in the previous year had only been £2,667 16s. 4½d.) and the generosity of Agnew's in forgoing a large proportion of their possible commission. This was a pattern that was to re-establish itself on a number of future occasions, when the Fund appealed for emergency public support, notably in 1901 with Holbein's *Christina of Denmark, Duchess of Milan*, and more recently on a pound for pound basis with the government with the *Leonardo Cartoon* (No. 2) and the Titian *Diana and Actaeon* appeals in 1962 and 1972 respectively.

A less well-known side of the Fund's work, but of great importance, has been their function in accepting



and distributing both whole collections and individual pictures or objects from private collections. Here their work has been of particular importance in assisting provincial museums, notably in the distribution of parts of the Cook, Alexander and other bequests, and to the national collections in the way they have used private benefactions to fill outstanding gaps – to take only two examples, by the Clark donations to the Department of Woodwork at the Victoria and Albert Museum and the Graham Robertson Collection of Blake drawings, distributed to the British Museum and other galleries. A recognition of the importance of the Fund in this connection was their acceptance by the Treasury in the Finance Act of 1956 as a body to which certain works of art could be left without bearing full death duties and more recently the announcement by Mr. John Nott, the present Minister

1. VELASQUEZ (1599–1660). *Venus and Cupid*. Oil on canvas, 48½ × 69 inches. Purchased and presented by the NA-CF to the National Gallery in 1906.



2. LEONARDO DA VINCI (1452–1519). *The Virgin and St. Anne with the Infant Christ and St. John*. 55½ × 41 inches. Black chalk heightened with white on reddish brown paper. Acquired for the National Gallery in 1972 by public subscription organised through the NA-CF.

state at the Treasury, that they would also be apt for the purpose of disposing of a dedication trustees in lieu of death duties under the present Finance Act.

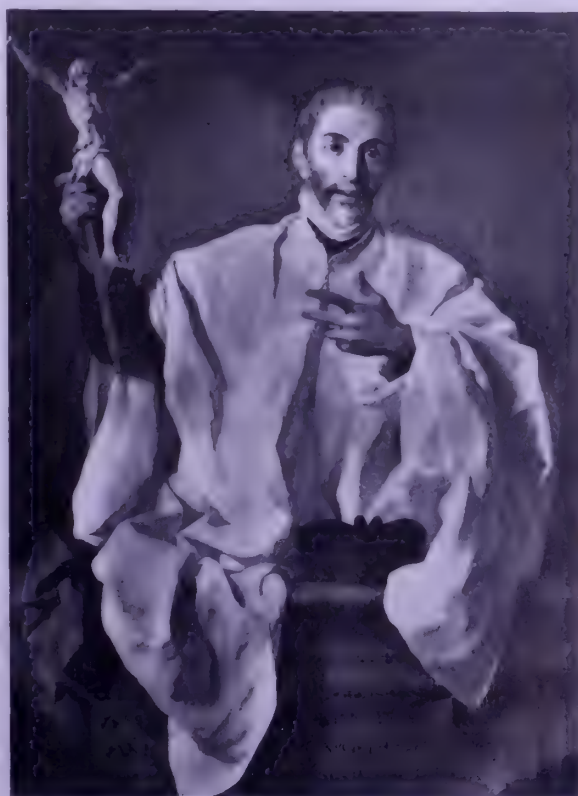
The value of the Fund's work for the national collections is stressed by the current excellent exhibition at the Victoria and Albert which concentrates on donations to that museum and to the British Museum also includes the Gainsborough *Morning Walk* from the National Gallery, towards the acquisition of which the Fund contributed in 1954. Their services to the provincial collections can be seen by looking at lists of acquisitions all over the country. In my own local museum at Ipswich (Christchurch Mansion), for example, they have been particularly generous in helping to build up the representation of Gainsborough, who ought to be well represented here as a Suffolk artist, and it has been a particular achievement of the NA-CF that they have helped to keep works of special local importance, such as the *Drake Cup* (No. 3), made by Abraham Gessner of Zurich in 1571, which was presented to Sir Francis Drake by Queen Elizabeth I in 1580 on his return from circumnavigating the globe and presented to the Plymouth Art Gallery by the Fund in 1941.

Although the Fund have been responsible for dealing with numerous major and expensive purchases for provincial galleries, such as the Frans Hals *Portrait of a Young Woman* at the Ferens Art Gallery, Hull and the *David Garrick as Richard III* by Hogarth at the Walker Gallery, Liverpool, the *Harewood Chippendale desk* at Temple Newsam to which the NA-CF contributed in 1965 and the Rissik Marshall Collection of the first Period Worcester at the Ashmolean, among many others, perhaps its most significant assistance in this regard has been to help galleries outside London to complement their collections with significant works which were beyond the scope of their normal acquisitions grants but at a time when these could still be bought by them at a reasonable price. The splendid *St. John the Baptist* by Pierre-Hubert Subleyras (No. 4) which is now one of the most enviable possessions of the City Museum and Art Gallery, Birmingham, is a case in point. Although the recent increase in the Government's grant to the Victoria and Albert Museum from £20,000 to £400,000 to assist with purchases by provincial museums is an indication of the importance of this aspect, it should be remembered that many of these institutions would hardly have been able to broaden their collections at all by any important new acquisitions from the open market but for the help of the NA-CF.

It has been a complicating result of the increase in sale prices over recent years that many pictures and objects which in the ordinary course of events would be highly desired by either national or local museums have become vastly beyond their ordinary means. In comparison grants have not generally caught up, despite recent increases from the central government. In consequence the acquisition policy of many of these institutions, in particular local museums and national institutions like the National Portrait Gallery and the National Maritime Museum, whose



3. ABRAHAM GESSNER of Zurich.
The Drake Cup.
Silver gilt, the body in the form of a terrestrial globe.
Height 20½ inches.
Plymouth Art Gallery.



4. PIERRE-HUBERT SUBLEYRAS
(1699-1749).
The Blessed John of Avila,
c. 1728.
Oil on canvas,
135.9 x 97.8 cm.
City Museum and Art Gallery,
Birmingham.



5. LEMUEL FRANCIS
ABBOTT (1760-1803).
Lord Nelson.
Oil on canvas.
Purchased by the
National Maritime
Museum, Greenwich
in 1941 with the aid of
the NA-CF.



7. AUGUSTUS JOHN
(1878-1961).
*Portrait of
Madame Suggia.*
Oil on canvas.
73½ × 65 inches.
Presented by Lord
Duveen to the Tate
Gallery through the
NA-CF.



6. HANS EWORTH.
Portrait of Mary I.
Purchased by the
National Portrait
Gallery with the aid
of the NA-CF.



8. LOUIS FRANÇOIS ROUBILIAC (1702-1762). *George Frederick Handel, as Apollo.* Marble, height 53½ inches. Bought by the Victoria and Albert Museum in 1965 with the aid of the NA-CF.



9. EDGAR DEGAS (1834-1917). *The Little Dancer.* Statuette in bronze with muslin, height 39 inches. Purchased by the Tate Gallery in 1952 with a contribution from the NA-CF.

function is to cover a wide field, has become continually more difficult. Even the National Gallery found themselves obliged to mortgage a large part of their grant-in-advance for three years over the *Diana and Actaeon* and the National Gallery of Scotland were obliged to draw on practically the whole of their available funds for the year to buy their Domenichino. It is here that the work of the NA-CF has become of paramount importance. Given the best will in the world and the full implementation of the Waverley criteria the Reviewing Committee on the Export of Works of Art can only defer a decision to give a gallery the chance to raise funds and cannot provide the money for any purchase themselves. There is a real risk therefore that many more items, particularly in British art, which ought to find their way into public collections in this country, would be lost to us if it was not for their existence.

The fund has always been a generous supporter of British art, including modern painting. The Tate Gallery in particular has good cause to be grateful for its continuous support in this respect and many of the pictures which we would now regard as axiomatic to a representative British collection, for example Whistler's *Nocturne*, presented in 1905, John's *Suggia*, presented by Lord Duveen through the NA-CF in 1925, or Millais' *Christ in the House of Parents* purchased for £10,500 by the NA-CF with the aid of £1,000 and £750 from the Tate Gallery and the National Gallery respectively and presented to the Tate Gallery in 1921, are only there because of its activities. It is more than ever important in the future that this side of their work should be maintained.

I have referred to the Fund throughout as 'they' rather than 'it' because the very existence of such an organisation depends only on a group of individual and devoted members. In a way the dilemma of the NA-CF, even in their seventieth year, is the fact of their own success. Many people regard the Fund as being some form of nationally supported body or as having large resources or endowments of their own. Nothing could be further from the truth. The Fund do not draw on public money, even for their office expenses, nor do they have monies available to them other than what has been donated or subscribed by their own members. The NA-CF, in effect, are exactly what we like to make them and it is up to all of us who care about the arts to see that they can carry on with their work as effectively over the next seventy years as they have done so far. As Mr. Asquith said at the Royal Academy Banquet in 1911:

There is a field to be increasingly cultivated, both for the individual and for organised effort, to safeguard the nation against irrecoverable losses. I cannot imagine a more fruitful or more enlightened form of disinterested service.



Ruskin Pottery

Ian Bennett

four
Ruskin Pottery,
giving a wide
variety of shapes and
a selection
of high-fired flambé
pieces ranging from
dark grey to red,
1905-1933.
Feyhough
Collection.

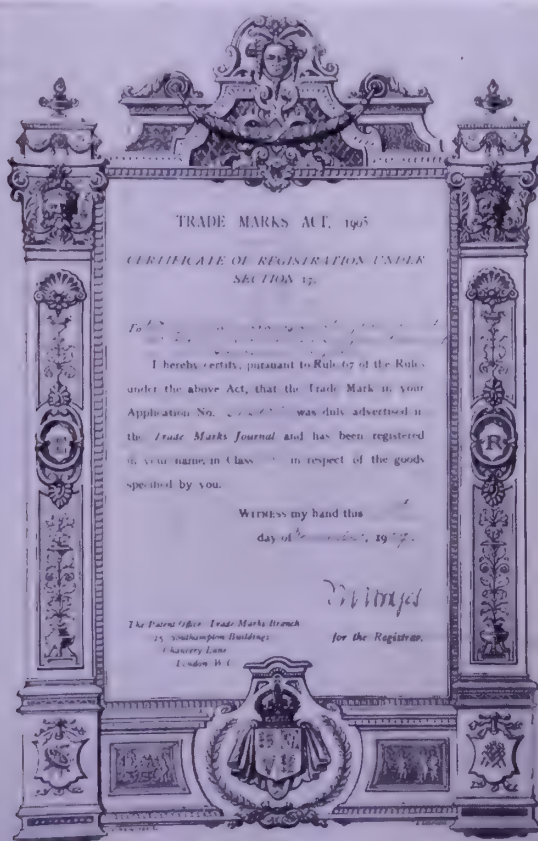
William Howson Taylor, the founder of the Ruskin Pottery factory, was born in 1876, the son of Edward Richard Taylor, a fashionable and successful Victorian painter, and Ellen Howson. That William became interested in pottery was no great surprise to his family – his grandfather, William Taylor, had been a manufacturer of earthenware in Staffordshire, whilst his father became head of the Birmingham School of Art the year after William Howson's birth and actively encouraged any artistic leanings to manifest themselves amongst his family. William Howson, after attending King Edward's school, enrolled at the art college of which his father was still the headmaster, and at this time began experimenting in a small kiln at 26 Highfield Road, Edgbaston.

In 1898, when Howson Taylor was twenty-two years old, he purchased, with the aid of his father, 173-4 Oldbury Road, West Smethwick, which carried with it sufficient land to allow the building of the kilns which subsequently constituted the Ruskin

Pottery factory; he employed a few skilled craftsmen from Wedgwood's and one or two local workmen. For the first three years, he was principally engaged in experimentation, and although he sold a few pieces, the majority of the work produced at this time was smashed. For the rest of his life, Taylor remained a perfectionist; ceaselessly experimenting with glaze, he never allowed a piece to leave the factory which he did not consider faultless. After the works were officially closed in 1933, Taylor kept on one or two workmen and continued to glaze pieces left over from the factory's active existence. It was at this time that some flawed pieces of high fired pottery were sold or given away by the staff, when Taylor himself was too ill and pre-occupied to care, and when, in any case, he considered the productive life of the factory to be finished. At the end of his first three years as a potter, Taylor was still experimenting with glazes, although this was an exceptionally expensive occupation. Indeed, he had to report to his father, who was his

EDWARD RICHARD
TAYLOR.
Portrait of W.
Howson Taylor.
Oil on canvas,
c. 1888.

2. Certificate of
registration of
William Howson Taylor,
1905.





W. Howson Taylor

3. W. Howson Taylor in about 1932-33.

son's business partner, that the project had so far cost £15,000, with hardly any return. With considerable generosity, Edward Taylor decided that the factory should continue.

In the period between 1901 and 1911, Taylor more than vindicated his father's trust in his abilities, winning tremendous international acclaim; indeed the record shows that at this time, he received more international awards for his work than any European potter, before or since. In 1904, he won the Grand Prix at the St. Louis Centennial Exposition, and this was followed by grand prizes at Milan (1906), London (1908), Brussels (1910) – in which exhibition Ruskin pottery to the value of £660 was destroyed by fire – and Turin (1911). It should be remembered that in winning such prizes, Taylor was competing against the greatest potters in England, Europe and America; if his reputation has been temporarily eclipsed in the last few years by the far more commercial products of Moorcroft or Pilkington, or by those of the great French potters, there can be no question that in his own day he was considered without equal. There is now some indication, however, that collectors and scholars are beginning to endorse the opinion held by authorities all over the world sixty years ago.

Since the 1920s, the main concern of English potters, under the leadership of Bernard Leach, has been towards the dark, almost monochrome, splashed glazes of Japanese pottery. Howson Taylor was not part of this movement and his work has been little appreciated by it, being dismissed as 'decorative' or 'pretty', without the strength of Japanese inspired pieces. It is therefore ironic to recall that whilst the Ruskin

factory was in production, Japanese dealers and collectors were among its most ardent admirers. On October 24, 1904, Gilbert Redgrave wrote to Edward Taylor to tell him of the success of Ruskin pottery at St. Louis and his letter is worth quoting at length for the light it sheds on the Japanese approach to Howson Taylor's work:

You have been awarded the Grand Prix, which is the same as Sèvres and Minton's; the highest Award. I must own that you obtain this great triumph mainly because of the great admiration expressed by Oriental experts, especially the Japanese, for your colour and glazes . . . when it came to the voting, you were quite at the top! . . . Indeed the great authority on Porcelain who came over especially from Japan, where he is a leading manufacturer of Satsuma ware, Mr. Yabu, said you had successfully reproduced some of the glazes of the 'Ming' dynasty.

In point of fact the observations of the learned authority, whilst being intended as high praise, were not strictly accurate. Howson Taylor never sought to 'reproduce' the glazes of Chinese pottery. Naturally he admired Oriental ceramics – which modern potter has not? – but he never owned a piece and the inspiration he drew from it was of the same nature as van Gogh's love of Japanese prints. It should be pointed out, however, that Taylor was not particularly interested in shape; this aspect of his work is closest to the Chinese. He believed simply that the Chinese had invented the most satisfactory forms, upon which glazes would appear to the best possible effect and that there could be no improvement upon that which was already perfect. Thus he avoided those bizarre shapes which so often detract from European art pottery and was, in this respect, a purist.

One other aspect of Redgrave's letter is misleading – the fact that it is addressed to Edward Taylor and not to his son. The elder Taylor was, of course, an admired and respected member of the art establishment and it was naturally assumed, quite incorrectly, that he was the guiding spirit behind the factory and its products. Edward Taylor did produce a few pieces of pottery, but his taste in decoration ran to the type of painted earthenware associated with William Coleman's work for Minton's; the few Taylor Snr. pieces that have survived are in the Coleman style, but are not so skilfully executed. He had absolutely nothing to do with the glaze experiments carried on by his son, although he designed the simple underglaze flower patterns found on some pieces.

The Ruskin pottery, at the height of its productivity, employed some twenty workmen. Its first employee was a young girl called Florence Tilley, who subsequently married Howson Taylor and who died in November last year: only she and Taylor's sister Elizabeth (Nelly) were allowed to experiment with the glazes which Howson Taylor kept such closely guarded secrets throughout his life. The factory produced four basic types of decorated pottery, three of which are well described in the pottery's own catalogue:

Group 1 – Soufflé wares with and without hand-painted patterns. This group comprises a single colour note, or this varied slightly by mottlings, cloudings or gradations of a harmonious colour. The colours range from dark blues and greens to turquoise and apple green, from purple to mauve and warm pink, and also greys and celadons. Many are enriched with hand-painted patterns adapted from plants, unconventionalised except that they are painted in one flat colour and are kept subordinate.

Group 2 – Consists of a new treatment of lustres. The lemon-yellow and orange lustres with or without a green or bronze colour underglaze pattern are quite new in methods and are especially beautiful products, as are also the kingfisher blue and pearl blister lustres...

Group 3 – Real flambé ware, each piece being unique and unrepeatable. The colourings, textures and patternings of this real flambé are as varied as is the number of pieces, and they include peach bloom, rushed strawberry, deep ruby, rouge flambé (some of his last having green markings), ivory with pigeon's blood cloudings, purple-blue with turquoise cloudings, snake-green with ivory, grey, mauve, or pigeon's blood diaperings, turquoise gradating to purple and with ruby veinings, dove grey with diaperings, and ivory with grey diaperings.

During the last four years of the factory's existence, a fourth category was introduced, called matt andystal glazes. These rather heavy pieces are usually in pastel shades of blue, green and orange, although the crystal glazed pieces, the glaze resembling the effect of frost upon a window pane, can be deep and vivid in colour. Surprisingly, the lustre wares, especially the deep blue-black-purple pieces known as 'kingfisher', were as popular in the days of the factory's existence as the high-fired pieces but Taylor himself, whilst not in any way lowering the standard of these wares, looked upon them as commercial products, the sale of which financed the high-fired pieces. At the factory's busiest period, there were five lustre kilns and one high-firing kiln. The latter was rebuilt four times over the years for technical reasons and the last measured six feet in diameter, although the details of construction are not known. The high-fired pieces are the ones upon which Howson Taylor's reputation as one of the greatest, if not the greatest, of modern European potters rests. Fired at a temperature of 1,600 degrees Centigrade, the bodies of these pieces were often of an eggshell thinness unequalled by any other type of earthenware ever produced. Several bizarre theories have grown up to explain Taylor's ability to pot earthenware of such porcelain-thinness, although the simple explanation is that they were thrown upon a wheel. The rouge flambé pieces were the ones which most interested the potter and are probably his finest achievement, although he favoured the 'dove grey with diaperings' which was the hardest to produce and which is now the best kind of Ruskin high-fired glaze. Taylor, as we have said, jealously guarded the secret of his glazes, and he did not wish them to be cheapened and spoiled by commercially-minded mass-producers. In the

1930s, to everyone's amazement except his own and his wife's, he refused the sum of £20,000 from Wenger's for his glaze notes, which in fact he destroyed before his death.

Apart from the Chinese inspired vase-forms, Ruskin pottery is found in a variety of functional shapes. The Ruskin Catalogue remarks that it 'is made in vases and bowls in great variety, covered biscuit and jam jars, egg cups and stands, butter and sweet dishes, pot-pourri, plaques, loving cups, candlesticks etc., also hat pins, sleeve links, buttons in great variety and of colours to match ladies' costumes and enamels for insertion into jewellery, metal work and furniture'. There are several examples of silver-mounted Ruskin pieces known, usually by A. E. Jones of Birmingham but also by the Duchess of Sutherland's Craft Guild, the Duchess herself being one of Howson Taylor's earliest customers, for whom he made a tea service. The pottery was marketed through agents on a sale or return basis, as well as by large stores such as Liberty's of London and Gump of San Francisco; Haseler's regularly mounted pieces in silver and pewter for the former store. Taylor himself did not much care for metal mounts, feeling that they detracted from the pottery itself.

The clay for the earliest pottery was a local brownish clay from a pit on the Oldbury Road not far from the works. This was not suitable, however, for the fine thinly potted high-fired pieces which Taylor soon began to produce, and in order to obtain a white, more luminous body, a material of finer quality was imported from Cornwall.

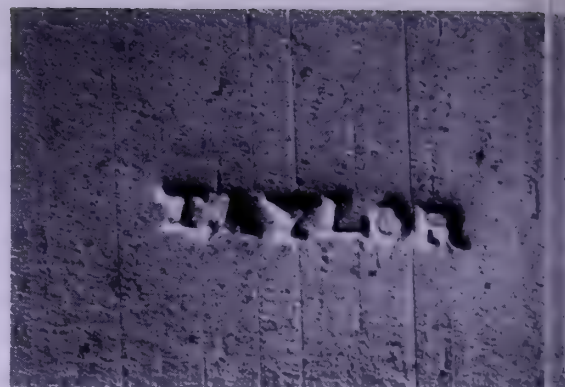
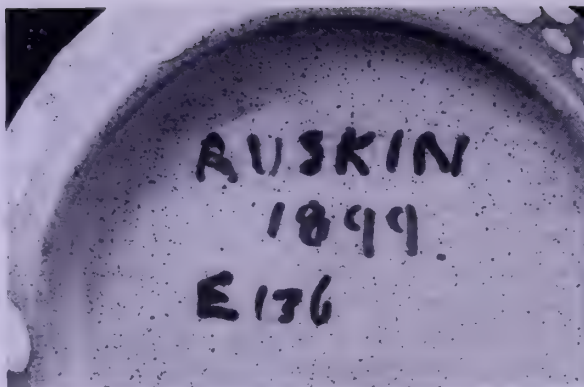
The marks on Ruskin pottery have caused considerable confusion; several theories have sprung up, none of which is accurate. The simple fact is that there is very little consistency about the marking on Ruskin pottery and very little importance should attach to any



4. W. Howson Taylor photographed at an exhibition of his work at the Ruskin Galleries, Birmingham, in January, 1934.

5. The earliest mark use of the word 'Ruskin', 1899.

6. Taylor's first marks.



particular mark. The factory was named after John Ruskin and permission to so call it was first officially sought in 1905 but the company name was not registered as such until 1909. In the latter year permission was received from Mrs. Joan Ruskin Severn in a letter from Brantwood, Coniston Lake, dated August 6. In it, Mrs. Severn acknowledges the receipt of a gift of Ruskin pottery which Taylor had sent her, and enthuses over the lustre wares at the expense of the high-fired pieces, a mistake made by several collectors since. There is, however, no denying her great enthusiasm –

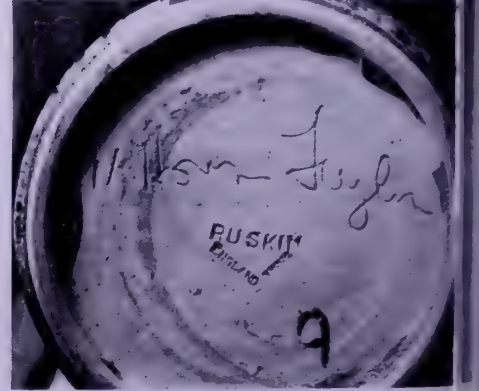
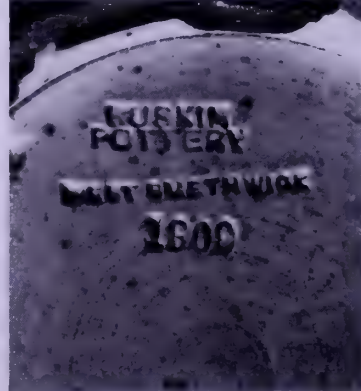
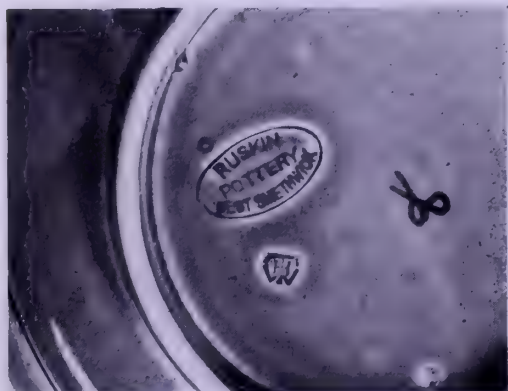
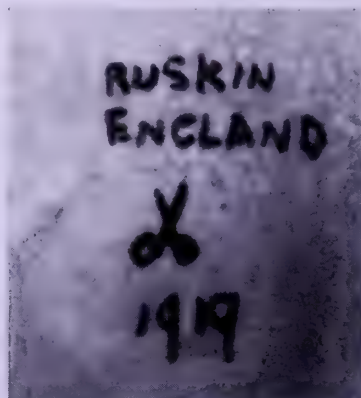
There is an exquisite green bowl that every colour goes well with. We have tried red currants, grapes, etc., and they all look lovely on it, and there is a vase of the same into which I have put my best roses, pink and red. It now stands in Ruskin's study in front of his portrait, and I feel that we can now, gladly, give you permission to patent his name for your pottery.

7, 8, 9, 10, 11 and 12. Other marks used on Ruskin pottery.

Although Taylor received permission only in 1909, he had been using the name 'Ruskin' on his pottery

for some years before this. Indeed, the earliest known use is on a vase in the Ferneyhough collection dated 1899. Apart from the occasional use of 'Ruskin' as a mark during the earliest years, the mark 'Taylor' also appears, generally on undated pieces. This is one of the few marks which can be dated accurately, and it was probably not used after about 1903. The scissors mark, which is almost always painted underglaze, although sometimes scratched, appears on pieces with a wide variety of dates, although it was not apparently much used after about 1920 (although it does reappear on the occasional piece); the words 'Made in England' do not appear on Ruskin pottery. In short, the majority of Ruskin pieces are dated but when they are not and if they do not bear the word 'Taylor' impressed, then there is no really accurate way of dating them, other than by a knowledge of the glazes, which is itself not an entirely accurate method.

With regard to the marks, two further points are worth making. First, date is entirely immaterial in deciding a piece's quality or importance. Some of the greatest pieces of high-fired pottery date from the



20s, or the early 1930s; the rouge flambé scent bottles, indeed all the high-fired scent bottles, date from the 1920s, usually either 1926 or 1927 (with the exception of one unmarked piece which has recently come to light which in any case was probably made the same time.) Secondly, the presence of W. Howson Taylor's incised signature on a piece does not prove that it was considered particularly special or important. Taylor signed unglazed pieces at random and at the time of the signing had no idea whether the piece would be lustred or high-fired or what. It might be worth pointing out here that the majority of Ruskin pieces were thrown, and turned, although some of the later items, such as the octagonal vases and lamp standards, were cast.

Some pieces will bear original paper labels with such legends as 'Ruskin high-fired pottery - cannot be repeated', whilst others bear shape or glaze numbers. At the time the 1913 catalogue, from which we have quoted extensively, appeared, some 414 different shapes were listed. Many, however, were not illustrated and in subsequent catalogues, pieces of the same shape appear to have been given different numbers from those which appertained to them in previous catalogues. Thus whilst each piece was at one time given a shape number, it would now be impossible to link a shape number to each piece.

Owing to continued ill-health, Howson Taylor decided to bring the factory, as a commercial enterprise, to an end, and the pottery was officially closed on December 20, 1933. The pottery continued to work, however, and several of the biscuit pieces were ordered and a small number continued to be sold at very low prices so that local people, who had hitherto been unable to afford them, could purchase high-fired examples. At this time, Taylor, freed from commercial worries, produced some of his most superb glazes, although the fact that they are on pre-dated biscuits makes it difficult to determine which actually are the pieces glazed at this time.

Howson Taylor did not survive the closure of his pottery for long and died on September 22, 1935. Throughout his life he had remained a shy, introverted man totally bound up in ceaseless experiment; neither courted publicity nor enjoyed it and his work sold on merit alone. He did, however, have a wry sense of humour, which led him to carry out such amazing technical feats as firing a bowl made entirely of glaze and a gas mantle which worked. Apart from these slightly bizarre feats, however, several of his eggshell bowls of earthenware which still exist are usually translucent. His reputation is now undergoing re-estimation and it will surely not be long before he is acknowledged for what he was - the greatest of all English art potters.



13. The Ruskin Pottery works at 173-74, Oldbury Road, West Smethwick.

14. Andrew Forrester, an apprentice from Wedgwood's, who joined the Ruskin Pottery works about 1910 as a turner and modeller, here applying handles to a vase.

I am indebted to Robert Ferneyhough of Henley in Arden, a close friend of the Taylor family, whose collections of Ruskin pottery and documentation relating to William Howson Taylor is unrivalled. Without his help this article could have never been written and all the pieces illustrated in it are from his collection.

RUSKIN

POTTERY

15. The blue-green soufflé letters which were attached to the factory, probably made c. 1905-06.

A Second Chinese Exhibition at The Royal Academy

William Watson

A major exhibition of Chinese art, arousing international interest, is not an unprecedented event in London, nor at Burlington House. The exhibition held here in the autumn of 1935 and the early months of 1936 marked a turning-point in the appreciation of Chinese art in Europe and America. Before that date there existed two attitudes to it. Informed and uninformed taste alike was attracted to the decorative art of the recent period in China, the legacy of our eighteenth- and nineteenth-century acquaintance with the Far East. It barely distinguished what was Chinese from Japanese, and of course it retained the element of patronising condescension which on the whole the nineteenth century had attached to any decorative art, particularly foreign. A different attitude, full of promise for an expansion of European sensibilities, was rather narrowly confined to professional aesthetes and discriminating collectors. These persons were aware, in the first place, of the historical shape of the Chinese tradition. The more valuable experience lay in earlier phases, especially the Sung, where resided, as Roger Fry was the first to acknowledge, aesthetic qualities of peculiar attraction to Anglo-Saxons. Significant form, it seemed, had hardly been so fully realized anywhere. But it is no exaggeration to say that the 1935 exhibition changed all that, and left the public at large sensible of the archaic and classical, as well as the recent decorative phases of Chinese art. A lasting result was the greater interest museums took in acquiring and critically displaying Chinese works, and a growing attention paid by universities to the educational value of Chinese art study, both as good in itself and as affording an easily crossable bridge to the understanding of Chinese culture.

With the Royal Academy opening its generous doors once again to the Far East one is the more inclined to compare this oriental occasion with the last. Previously the Chinese government of the day was only involved as a principal contributor of exhibits with many others private and official. Now the People's Republic has composed an exhibition entirely from its own resources, taking only objects that have been excavated or otherwise recovered since its advent in 1949. A tacit intention was also to show the world that civil disturbances occurring during the recent years of Cultural Revolution did not altogether impede archaeological research or imply any lessening of regard for the cultural heritage. We had heard of attacks made upon museums and monuments as being dedicated to the culture of the

emperors and their concubines: but while such undoubtedly took place, their importance has hardly exceeded that of the periodic vandalisms we witness in the west. It is necessary to see this as an archaeological exhibition. That was what the Chinese authorities understood was chiefly wanted when the question of an exhibition was mooted by the French two or three years ago. So a hundred thousand and more pieces forthcoming from excavations were assembled in Peking and from them a selection of some three hundred and fifty was made for exhibition abroad. The French and British commissioners who joined their respective organising parties in Peking arrived with lists of pieces which would be their choice. What was offered was an almost closed packet, but it was gratifying that over three-fifths of what had been hoped for was already included and some outstanding pieces were still negotiable. The remainder left nothing to be desired in point of quality or historical interest. Where suitable, groups of objects found together are taken in, so as to make an archaeological or art-historical point as fully as possible in terms of the documented material. The twelve sections of the exhibition, as due to be presented in London, range from the remains of Lan-t'ien man, who now shares the primigenious distinction of his cousin the long-famed *Sinanthropus pekinensis*, to the porcelains of the Yüan period (1271-1368). It is a new revelation of the buried riches still surviving in China that so consecutive and didactic a display should also include in every phase material of exceptional quality and aesthetic appeal. If the exhibition of 1935 was conceived as an introduction to Chinese art, the present one appears by contrast to assume a systematic and enquiring interest in the viewer, and to place before him the very means of drawing his own conclusions on issues of art history.

Among the neolithic painted pottery, for example, a bowl from Kiangsu represents a regional tradition only recently recognised. Its combination of spirals with curvilinear triangles resembles the Honan style known previously, but it is further developed towards a continuous scheme. Aesthetically it poses much the same question as the schemes of decoration seen on neolithic pottery from Kansu (a ware well represented in the museums). Whereas the parent tradition, typified in the exhibition by painted bowls from Pan-p'o, schematizes from figures of fish and human faces, the succeeding styles appear to break completely with representation, however much conventionalized, and the magical formula. Yet if purely visual pleasure



1. Pottery *k'uei* jug, made of light-coloured clay, from Wei-fang, Shantung. Lung-shan neolithic culture, 3rd or early 2nd millennium BC. Height 29.7 cm.

is the purpose it is difficult to understand what so rigidly limits the artist's invention. The curious contradiction which we see afterwards in all the art of the bronze age is thus already set in the neolithic period, and can be studied from key pieces in the problem which have been sent to Burlington House. Some of the quasi-sculptural vessels of the Lung-shan neolithic herald qualities more apparent in the bronze age immediately following (No. 1).

The bronze vessels of the Shang bronze age are now a little familiar to the museum-goer (Nos. 2 and 3). But knowledge of these, and of the works of the succeeding Western Chou period, has suffered somewhat by ignorance of the status of styles as between the



2. Bronze ritual vessel, *lei*, decorated with the monster mask *t'ao-t'ieh*, and with a tortoise. Found at Pai-chia-chang, Cheng-chou, Honan. The style is characteristic of the earlier Shang dynasty. 16th-15th century BC. Height 25 cm.

3. Bronze ritual wine-mixer, *kuang*, shaped like an imaginary monster. Western Chou dynasty, 10th century BC. Height 31.6 cm.

4. Bronze ritual wine-vessel, *tsun*, from Funan, Anhui. Late Shang dynasty, 14th-11th century B.C. Height 47 cm.



5. Bronze ritual food-vessel, *kuei*, from T'un-hsi, Anhui. The ornament is in a strongly differentiated provincial idiom. 10th century B.C. Height 19.7 cm.



ative centre (which we take to be the Shang and
ou capitals) and provincial ateliers working in the
e iconography but with a difference of idiom.
is excavations undertaken since 1949 that have
own new light on this, with surprising revelations.
was thought that the typical Shang style must be
fined to a comparatively small region centring
the capital at Anyang in north Honan, and that
nize vessels conforming to this style must have been
avated there. But the sacrificial bronze vessels of
ng were distributed to some distance, for here we
e quite splendid and typical examples which were
nd in Hunan, south of the great lake in the Yangtze
in. On the other hand, nearer to the Shang political
tre in Honan, divergent styles were practised.
e is represented by a vase (*tsun*) found in Anhui
vince in which the graphic style and the relief
tment of the monster mask *t'ao-t'ieh* is distinct
n those typical of Shang, although the iconography
mask, *k'uei* dragons, tiger masks etc. remains
ilar (No. 4). This *tsun*, standing eighteen inches
h, perfectly preserved, with apple-green patina, is
of the finest pieces to be excavated, and deservedly
nates the gallery in which it appears. Even more
sterious in reducing the narrow repertory of
missible motifs to a new linear maze is the decora-
t of a bronze *kuei* bowl excavated also in Anhui,
ne site of T'un-hsi. Instead of the figures full of the
nded angles and small movements of the orthodox
e, the scheme here is broader, composed of
nents bent in sharp right-angles, and the *t'ao-t'ieh*
k is reduced to something resembling the winged
ouche of a Pharaoh (No. 5). The quality of the
ing, which is crisp and unflawed, belies the common
rtion that casting technique fell off in the early
ou period.

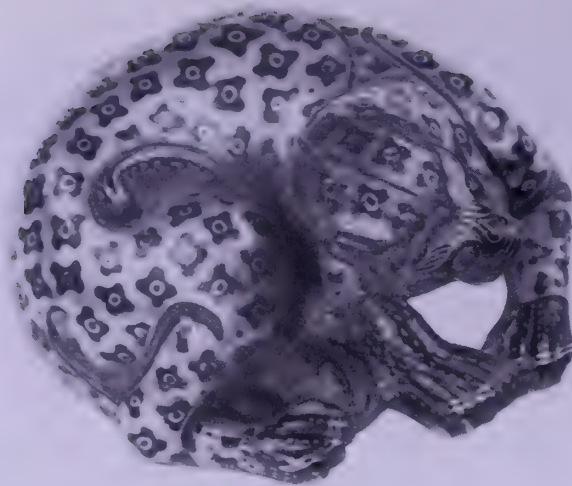
he greatest masterpiece of casting to be seen is
oubtedly the great mask set over a ring in the
oe of a huge door-knocker. This probably was
eed the ornament of a door, the ancestor of the
k-and-ring handles to be found in most collections
rchaic bronzes, all belonging to the fourth or third
ury BC. No other piece has survived in which high-
f dragons and snakes interlace with such sinister
gy. In the new orthodoxy of China this bronze
ed to the beginning of the Period of the Warring
es marks the opening of the 'feudal period', which
eeds the 'slave-owners' state' of the earlier bronze
ay and as a division of the class periodisation of
ory lasts until the revolution of 1912. Artistically
is still clearly the heir of the tradition springing
a Shang, and already betrays the hint of
aism. An earlier stage of the same artistic evolution
is represented by a square-bodied bronze vase from
h project tigers interpreted in the so-called Huai
ner (No. 6).

publicity given to the exhibition great praise
been bestowed on the jade suits and the decorated
vase from the tombs at Man-ch'eng, Hopei, of a
nber of the imperial house (a remoter brother of
Ti), deceased in 113 BC., and his wife. Among
or things a vase with parcel-gilt cloud scrolls, and
small figures of seated leopards are the best of their



6. Bronze ritual vase,
hu, decorated with
stylised tigers and snakes.
Found at Hou-ma, Shansi.

The style, while dating to the Period
of the Spring and Autumn Annals,
anticipates that of the Period of the Warring States.
6th or early 5th century BC.
Height 86.6 cm.



7. Parcel-gilt and silver-inlaid figures of leopards, from the tomb of Princess Tou Wan at Man-ch'eng, Hopei. Western Han dynasty, late 2nd century BC. Height 3.5 cm.

kind (No. 7), and by any token outstanding works of the Han period. The leopards retain the character of the animal sculpture of the end of the Warring States period, stylised but instinct with life, and their decoration is unusual. This is parcel gilding, which leaves in reserve rows of spaces with the outline of a four-leaved clover, in each of which is inlaid a circle of silver. When one recalls that no certain case of fire-gilding has yet been dated to pre-Han times and that the TLV mirrors which employ this technique appear towards the end of the first century BC, the importance of the Man-ch'eng pieces to the history of the craft is seen as crucial. The technique has not been scientifically tested, but in the lack of any comparable work using burnished leaf gold, the employment of amalgam gilding in this case is very probable. It is interesting to observe that artistic work found in the Man-ch'eng tombs marks the end of a tradition, containing few indications of developments that were about to take place. For from about 100 BC begins the great cycle of naturalism which was to be at its apogee in the worldly art of the eighth century, in the middle of the T'ang dynasty.

The new trend can be followed in horses, and these animals claim a good deal of space in the exhibition. From the early first century BC the 'celestial' horses, *t'ien ma*, a breed obtained from Sogdiana in the far west of Central Asia, were admired and coveted throughout China. The earliest representation of these animals is seen in two pottery figurines found in Shensi in 1965. The sculpture is crude alongside the bronze horses of two centuries or so later, extracted from the tomb of a Shensi general and governor who chose to be buried with an unusually large number of equine effigies. One of them is the much acclaimed 'flying horse', a pacing animal whose rear right hoof rests on a swallow against which it brushes as it appears to fly past (No. 8). Supported on this hoof – itself a considerable feat of sculptural balance – the horse is delicately posed with tilted head and neck pressed back. The realism is qualified, for the head is strongly stylised on the same model as is found in all the other horses of the general's stable, and in a famous jade horse-head belonging to the Victoria and Albert Museum (whose Han date, should it require it, is thereby vindicated).



The most coherent group of exhibits come from the T'ang period, and now there are personal links. The first major T'ang tomb to be officially investigated in China was that of the princess Yung T'ai, excavated in 1964. This grand-daughter of the Empress dowager Wu was flogged to death, on suspicion of treason, by the order of her grand-mother in AD 699, and reburied sumptuously in AD 706 by her father, who had meantime reassumed the authority which had been rightly his during his mother's usurpation. On the walls of the tomb were painted Yung T'ai's girl companion dressed in the Persianising fashion of the time, and the hundreds of pottery figurines marshalled in recesses along the tomb entrance depicted warriors, servant entertainers and huntsmen, among whom central Asians are prominent (No. 9). Two glazed saddle-leopard horses shown in the exhibition are in the high T'ang style that flourished during the brief half century from 700, until An Lu-shan's rebellion put an end to the characteristic courtly manner of Ch'ang-an art in 755. One huntsman is having trouble with the cheetah clinging to the rump of his horse; another, bare to the waist, is displaying the muscles expected in a brawn-wester from the recently resubjugated territories of central Asia. Grasp of the psychological moment and touch of humour are characteristic of this glyptic giving it force superior to the art of Tanagra, though its themes are less varied. No better representative group of T'ang pottery figures from documented contexts has been seen in this country.

The silver shown can also be connected with the person. It mostly comes from a cache discovered in Sian on the site of a mansion that belonged to a cousin of the emperor Hsüan Tsung, where it may be supposed to have been abandoned when the capital was evacuated on the outbreak of rebellion in 755.



8. The flying horse,
or *Fei-yen*
(‘Flying Swallow’),
one of a group of
bronze horses
included in a tomb of
the 2nd century AD,
at Wu-wei, Kansu.
Height 34.5 cm.



9. Painted pottery
figure of a huntsman
with an unruly
hunting cheetah,
from the tomb of the
Princess Yung T'ai at
Ch'ien-hsien, Sian.
AD 706.
Height 31.5 cm.



10. Gold bowl with repousse sides and traced ornament of deer, birds and flowers. From Ho-chia, Sian, Shensi. T'ang dynasty, mid-8th century AD. Height 5.5 cm.



11. Silver-gilt cup on a right-foot, in the Persian style. Each facet of the sides frames a figure dressed in the central Asian fashion. Found at Ho-chia, Sian, Shensi. T'ang dynasty: mid-8th century AD. Height 6.5 cm.

(No. 10). The treasure contained Persian, Byzantine and Japanese coins. Among the silver vessels one piece, an eight-faceted cup on a beaded foot-ring, appears to be directly copied from a Sasanian model, though its gilding is a guarantee of Chinese workmanship. Around the sides are figures of central Asians, including musicians, in high relief, and on the escutcheon above the handle two heads of old men take

the place of the noble or royal heads which appear in this position on Iranian examples (No. 11). Another silver cup, with the broader floral ornament which has been suspected of a later T'ang date (this being disproved) takes the form of a yü-shang, wine-cup, of Han date. Similar cups are known in glazed pottery, and in both cases the shape is likely to be a deliberate archaism.

While a brave array of three-colour lead-glazed pottery represents the leading ceramic of the mid-T'ang, illustrating nearly all its aspects, the choice of potteries is slim and made with more deliberation. An ancestral piece, certainly to be seen as the beginning of the technical cycle which culminated in porcelain, is the high-fired vase from a Shang level at Yao-chou. On it a thin, transparent, yellow glaze of feldspathic character is evenly spread. No such decorated piece has previously appeared on exhibition outside China. The first concentration of ceramics is in the section devoted to the Period of the Six Dynasties, where a series of proto-Yüeh pieces up to two similar vases of the mid-sixth century which summarise a technical situation. One of them is covered with a feldspathic glaze and the other with a glaze that is more probably lead-based. From the middle decades of this century began the revived experiment with lead-glazing that was to dominate in the exotic metropolitan wares of the early eighth century. Two pieces on the other hand epitomise the development towards the porcellaneous and porcelain pottery which T'ang bequeathed to the following age. One of these is a cream-coloured bowl on a high foot, decorated with applied medallions in the Sasanian fashion; and the other, whose form must satisfy the canon of purity while it preserves the utilitarian



12. White porcelaneous spittoon with transparent glaze, from Sian, Shensi. Second half of the 9th century AD. Height 10.5 cm.



13. Tripod censer of celadon porcelain. Found at Lan-t'ien Shensi. Height 27 cm. This piece is probably a product of the kilns at Yao-chou, whence issued the finest Northern Celadon.

T'ang spirit, is a spittoon of white porcelain (No. 12). In the Sung section the series of Ting porcelains, headed by a magistral Buddhist ewer standing no less than two feet high, will astonish the most knowing, even those acquainted with the Percival David Collection. Two memorable under-glaze painted pieces take the limelight in the Yüan, the final section of the exhibition. One is a faceted vase with dragons in low relief reserved white against blue-and-white clouds, from the porcelain hoard found at Pao-ting in

Hopei (No. 14). The other is a vase and cover standing to over two feet, decorated with floral sprays painted in copper pigment. The colour, which in other pieces is blood red, as was intended, is here a light, very slightly reddish grey; and the piece may trespass by a year or two over the 1368 boundary set to the exhibits.

It is very satisfactory that the catalogue of the exhibition is able to include a photograph, large or small, of every piece, and no essential documentation is omitted.



14. Eight-faceted porcelain vase, with dragons in low incised relief, and remaining decoration painted in blue under the glaze. Found at Pao-ting in Hopei, Yüan dynasty (AD 1271-1368). Height 51.5 cm.

The Clockwork of The Heavens

A. J. Turner and Sebastian Whitestone

Historically, the measurement of time has depended upon the motions of the heavens. To Aristotle, time was 'the number (or measure) of movement in respect of before and after', and the movement to which he referred was the apparent movement of the celestial sphere. It was the desire to develop a machine capable of imitating this eternal motion which was to give birth to the mechanical clock. For while instruments could be made by which time was found through measuring the position of a celestial body, and others developed to signal the elapse of a given period, a machine which provided an exact mirror of the heavens, which copied its motions and immediately displayed the positions of Sun, Moon, and planets, was clearly more convenient. It was also of high scientific importance. Robertus Anglicus, in his commentary (1271) on Johannes de Sacrobosco's *Treatise on the Sphere*, pointed this out:

Clockmakers (artifices horologiorum) are trying to make a wheel which will make one complete revolution for everyone of the equinoctical circle, but they cannot quite perfect their work. But if they could, it would be a really accurate clock and worth more than astrolabe or other astronomical instrument for reckoning the hours...

From the beginnings, therefore, clocks were conceived as important aids for the teaching and study of astronomy. As such astronomical clocks and clockwork-driven astronomical models have always attracted the attention of the most ambitious craftsmen, their products being among the finest examples of the horological and instrument-making trades. From the works of Richard of Wallingford and Giovanni de' Dondi in the fourteenth century, a tradition of mechanised astronomical models reaches through the fine astrolabe clocks of the sixteenth century to the complexities of Tompion and Graham's Orrery, the refinements of George Margetts' astronomical watches and the elegancies of Breguet, Le Roy and Lepaute. Ultimately however, perhaps the most magnificent products were the Grand Orreries of such eighteenth-century instrument makers as Adams, Nairne, Ferguson and Blunt.

Just as the technical complexity of the astronomical clock challenged and appealed to the imagination of the craftsmen, so also it stimulated the imagination of the writer. To Dante, the clock supplied a delicate image to express the love of the soul for God, and the image became popular with mediaeval sermon-writers. Throughout the fifteenth and sixteenth centuries the image occurs, commonly to express the

harmony which many motions may have when rightly controlled by a single governing force. As such, the image also supplied a way of thinking about the heavens themselves. As the implications of Copernicus' revolutionary hypothesis of the arrangement of the heavens gradually became absorbed, so philosophers were forced to reconstruct their cosmological picture. For the next century they sought to find a general theory which would lock heaven and earth, man and God into a single satisfying whole. In the process the clock metaphor was often invoked and turned to new purposes. Ultimately, with Newton's theory, which explained the phenomena of heaven and earth in general laws common to both, an acceptable synthesis seemed to have been found. At the same time the clock and instrument-makers were experimenting to find an instrument which, like the Ptolemaic armillary sphere, would conveniently display the details of the Copernican system. With the development, c. 1700, by Thomas Tompion and George Graham, of the instrument later known as the orrery a form was found which would maintain itself, although the eighteenth-century craftsmen would refine and develop it in similar manner as Newton's synthesis was to be modified and extended.

In a joint exhibition which is being mounted from November 1 - 30 in Asprey's showrooms in New Bond Street, Asprey and Company and Harriet Wynter have sought to bring together a collection of clocks, scientific instruments, books and manuscripts which illustrate and display the changes of meaning in the idea of the clockwork universe and the developments of the clocks and instruments which express it. The starting place for the exhibition is the great astronomical mechanisms of Richard of Wallingford and Giovanni de' Dondi as reconstructed by Messrs. Thwaites and Reed of Clerkenwell. These two remarkable planetary clocks, dating respectively from c. 1327-1330 and 1348-1364, underline the importance that mediaeval craftsmen attached to solving the technical problems posed by the demand for machines which could portray accurately the movements of sun, moon and planets. Further illustration of the mediaeval world picture is provided by a sixteenth-century edition of Sacrobosco's *Libellus de Sphaera* (Little Book of the Sphere), a small sixteenth-century armillary sphere (No. 1), an astrolabe and two fine sixteenth-century clocks with astrolabe dials.

Acceptance of Copernicus' hypothesis presented the clock and instrument makers of the seventeenth century with a completely new set of technical pro-

1. Sixteenth-century gilt metal armillary sphere.



blems. An early attempt to solve them by adapting traditional instrument is shown in the unsigned equatorium loaned by the City of Liverpool Museum. It was not however until late in the century that clockmakers began to grapple with the problem. A fine astronomical clock by Samuel Watson (c. 1680) loaned by the Worshipful Company of Clockmakers of the City of London, illustrates the work of a maker noted in his own day for his concentration on the problem. It was however the master clockmaker of the seventeenth century, Thomas Tompion, in association with George Graham, who about 1700 made the earliest surviving form of the astronomical demonstration model, which under its later name of Orrery became the basis of eighteenth and nineteenth-century developments. Tompion and Graham's planetarium exhibited by courtesy of the Museum of the History of Science, Oxford, is hand-operated and shows only the motions of the earth, with its satellite the moon around the sun. Later more elaborate instruments added the motions of the other planets. The planetarium signed 'Adams London' (No. 2) c. 1800 shows all the planets, out to the recently discovered Uranus with their satellites. The instrument is geared so that the planets move round their correct relative periods. Uranus is shown with the six satellites which it was erroneously believed to have for a short period after 1796. The full grandeur and complexity which these models might attain however, is shown by the Grand Orrery by George Adams Snr., lent by the Whipple Museum of the History of Science, Cambridge.

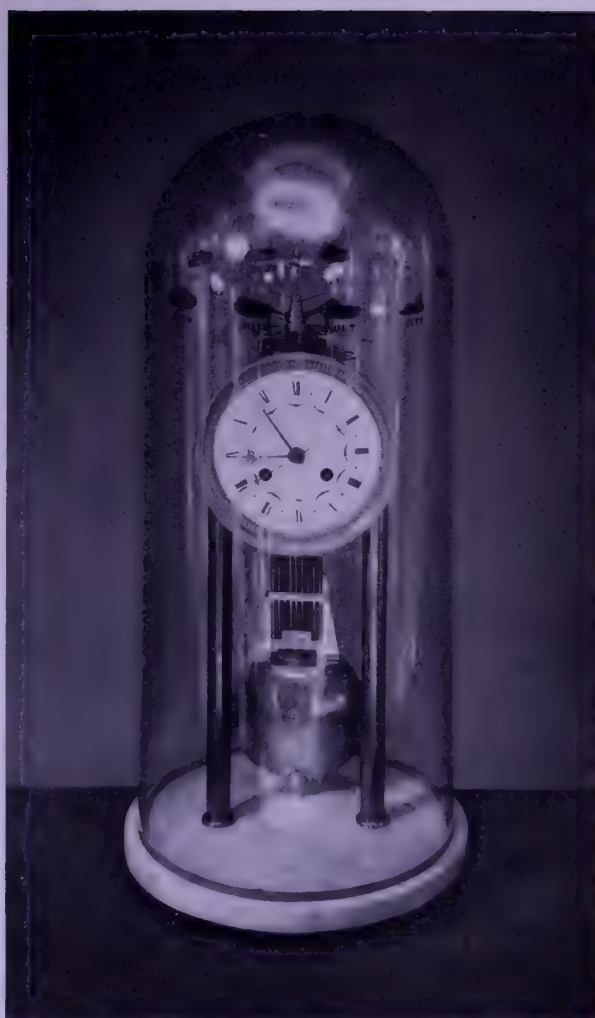
Throughout the eighteenth and nineteenth centuries ingenious craftsmen produced astronomical models varying greatly in form and information. The Empirical mechanical planetarium clock (No. 3), signed by Jean Paute de Belle Fontaine, 'Elementa Suis Propos Astronomica Victa' portrays the orbits of Mercury, Venus, the Earth and Moon, Mars, Jupiter and Saturn around the Sun. Uranus, although discovered in 1781, is not incorporated and Saturn only manually operable because of the long durations of their sidereal periods. The other planets are driven accurately from Jupiter requiring 11.9 years to complete its orbit, to Mercury requiring only 88 days.

The upper calendar dial of the English Longitude



2. English planetarium and orrery, c. 1800, signed 'Adams, London'.

Empire
mechanical
arium clock,
o, portraying
bits of
ury, Venus, the
and Moon,
Jupiter and
n around the
It is signed
aute de Belle
ine, Elementa
Propus Armis
Uranus,
ugh discovered
It is not
porated and
n is only
ally operable,
wing to the long
lutions of the
al periods.
other planets
re given accurately,
ro Jupiter requiring
ears to complete
its orbit, to Mercury,
ecording only
s.



Clock (No. 4), which is of a different nature, could well be unique as the two central rings, both with three sets of numbers, give the changing times of sunrise and sunset for the civil and astronomical day. The minutes in the middle must be added to the hour on the left for sunrise and subtracted from the hour on the right for sunset. The ring for the astronomical day contains a sector engraved 'No real night' which refers to the period in midsummer when the sun is never more than 18° below the horizon. Nothing is known of the maker of this clock, the dial bears the signature Daniel Alan. It stands on the premises of Messrs. Locke and Company, the place for which it was probably made.

Another unusual English astronomical clock by Thomas Lister of Halifax will also be displayed. This clock contains a rotating convex subsidiary dial in the waist door, painted with the mythological constellations; it mirrors the current state of the heavens overhead.

Other exhibits include a sidereal and meantime watch by George Margetts (no. 1128), table orreries by Adams, Blunt, Jones and Newton, and examples of the work of Daniel Quare, Edward Cockey, Justin Vulliamy, Raingo, Breguet and others.

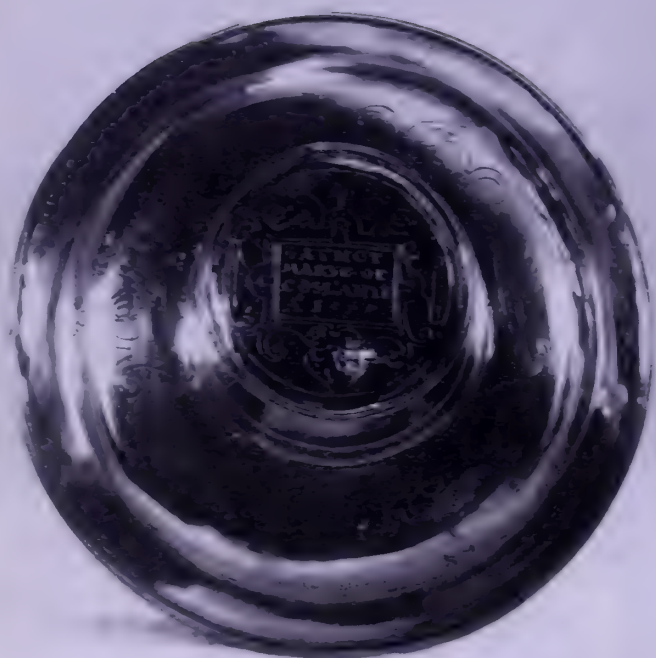
The clocks and instruments collected together for this exhibition seek to illustrate some aspects of a tradition which begins in classical antiquity and is not yet ended. Although it is only the developments of the central period from 1340 to 1840 that are here discussed, something may nevertheless be seen of the high skill and great ingenuity which has been devoted to solving the problems of accurately representing the heavens in moving models. Clock-makers and instrument makers here combine their skills to produce beautiful devices which would not only delight their patrons, but would also, as should not be forgotten, honour their God. The planets seen in their proper places, as Thomas Streete pointed out in 1674:

*All sing their Maker's praise, and show his power
In due proportion moving every hour.*

Studying those movements, and pondering upon them, was for eighteenth-century men a delightfully pleasant way of giving praise to God, the divine clock-maker.

4. The upper calendar dial of an English longcase clock, c. 1735, which could well be unique as the two central rings, both with three sets of numbers, give the changing times of sunrise and sunset for the civil and astronomical day. Nothing is known of the maker: the dial bears the signature Daniel Man or Alan. It stands on the premises of Messrs. Locke and Company, for whom it was probably made.





1. *Communion Cup and Cover of St. Mary Coslany, Norwich.* Date letter for 1567, made by William Cobbold. This is a typical example of a Norwich-made communion cup and cover. The bowl, of a pleasing tulip shape with a central band, often engraved with the name of the parish, rests on a spool-shaped stem springing from a domed foot with egg and tongue border. The hall marks are almost always just below the lip. The cover is low domed with spool-shaped foot on which is repeated the inscription on the band of the cup. There are over three hundred and fifty Norwich-made cups in Norfolk and Suffolk churches. One hundred and forty-one of them have their original covers.

2. *Oval Badge.* This badge which is in Norwich Castle Museum bears the mark of an unknown maker who used the maidenhead mark and the date letter for 1567. It measures $4\frac{1}{2} \times 3\frac{1}{2}$ inches and the portrait is copied from an engraving of Henry VIII. I believe it to be the badge of office of the Master of the Great Hospital in the city. It was Henry's intention to grant the hospital to the city at the time of his death and for many years afterwards it was known as the King's Hospital. As there were at least twenty years between the engraving of the portrait and the making of the badge, this could well account for any discrepancy in the style of costume.



Silver made in Norwich

George Levine

Unfortunately no records of the Norwich Guild or Company of Goldsmiths have survived and the only information regarding them is to be found in municipal documents, apprenticeship rolls and wills. However it is clear that the craft has flourished in the city since 1223 and an unbroken line of goldsmiths can be traced till the end of the seventeenth century, a period of almost five hundred years. As an assay office was not established till 1565, Norwich-made plate before that date cannot be identified with the exception of the two Waits' Collars in the City Collection which it is known were made in 1535. The first marks used were (i) the town mark, a castle above a lion (ii) date letter in a square shield and (iii) maker's mark. The first cycle of date letters continued till the letter K, for 1574. Thereafter no date letters were used until 1624 when a new cycle in a shaped shield began and ran its full course to 1644. Another mark was introduced in 1624, a rose crowned. This mark is similar to the Dordrecht mark but whereas the crown of the latter is 'open' the Norwich crown is always 'closed'. There can be no doubt that this was a standard mark as it is found in isolation on the foot of the flagon (No. 5) and also on some spoons where the finial joins the stem. When the date cycle ended in 1644 a curious expedient was adopted in order to retain four marks as hitherto; the rose and the crown were used as two separate marks instead of one. During the Commonwealth period a pineapple mark sometimes served as the town mark, possibly pending a replacement of the castle and lion stamp. It was not till 1688 that another cycle of date letters was introduced and the rose and crown was again used as one mark. This cycle ran to 1697 when the assay office was closed as a consequence of the Currency Act. When the restrictions of the Act were removed in 1701, an effort was made to revive the craft and in 1702 an assay master was appointed. The work of the goldsmith appears to have ended in the city at this time. There are three pieces with Norwich Britannia standard marks which were probably made in 1701 or 1702.

The Goldsmiths. The quality of Norwich-made plate was consistently high and is without doubt the best of provincial productions. Some writers have emphasised the influence of the Netherlands on Norwich plate but apart from the zig-zag assay gouge and the rose and crown standard mark introduced in 1624, there is little if any of such influence in the design of plate. The outstanding Norwich goldsmith was he who used the orb and cross mark in Elizabethan times. Until quite recently he was thought to be Peter Peterson



Reade Salt. This splendid gilt salt of rare circular form has been in the city collection for over four hundred years and is by far the most important piece of Norwich plate which survives. Standing 15½ inches high, the body is decorated with armorial designs and fruit in repoussé while in cartouches are the arms of the families of Blennerhasset and Reade. The foot has armorial designs and masks. The domed cover has similar decoration and an urn-shaped finial surmounted by a figure of a warrior. It bears the town mark, the date letter for 1568 and William Cobbold's mark of an orb and cross in a lozenge. Reade died in 1568 and in his will he left the city the sum of twenty pounds to purchase a piece of plate for the use of the Mayor. He added the following injunction: 'I will they put in some peace of plate beying eyther a salte or a bolla cover with my arms set upon the same to remain and be the Mayor and his successors for ever'. It is generally considered that this is the finest piece of provincial plate extant.

because of an inscription on a cup of around 1575 (No. 4) which reads 'THE MOST HERE OF WAS DVNE BY PETER PETERSON'. I have now obtained, from churchwarden's accounts, evidence that the orb and cross mark was used by William Cobbold and that the inscription means that a cup previously given by Peterson provided most of the metal which went into the making of this cup. The work of William Cobbold was quite outstanding and is always of high quality, comparing favourably with the best London work of the period. Peterson used the 'sun' as his mark and only ecclesiastical plate by him has survived, the quality of which is of average standard. Another maker of great ability was the one who used the mark of 'a pelican in her piety'. It is he

who made the beautiful wine cup (No. 6). At least five of the goldsmiths used rebus marks: Cobbold and Corbold as he is sometimes called used an orb, play on the second to fourth letters of his name. Peter Peterson used the 'sun' for the 'son' of Peterson. Thomas Buttell for his mark employed a flat fish or butt by which name it is known in East Anglia. The jester among them was Valentine Isborne who reversed his initials and had placed beneath them, heart in playful reference to Valentine.

In the seventeenth century, Richard Shipdam is the probable owner of the 'ship' mark. There were more than six goldsmiths working in the city when the assay office closed in 1697 and three of them probably left for other parts. Thomas Havers and Arth



4. *Peterson Cup*. Another piece which the city has owned for four hundred years. Of silver-gilt, it was made to match two London-made cups of 1562. The font-shaped bowl, 5½ inches high, is decorated with repoussé ornament while the print is engraved with the arms of the city. Around the bowl is engraved 'THE MOST HERE OF WAS DVNE BY PETER PETERSON'. The marks are the town mark and orb and cross in a shaped shield, the second mark of William Cobbold. The heavy baluster stem is on a domed foot, both decorated with formal motifs and gadroons. As there is no date letter the indication is that it was made after 1574, when date lettering ceased. Because of this inscription it was thought that the orb and cross was Peterson's mark and that he made the cup. Peterson agreed in 1574 to present the city with a cup of 15 oz. and forty pounds in money if he was excused all civic duties other than that of Chamberlain. I discovered in an inventory of city plate, c. 1575, that there was a cup of 16 oz. which was given by Peterson, I also found that he had paid the forty pounds in full. A somewhat later inventory makes no mention of the 16 oz. cup. No doubt the inscription means that Peterson's cup when melted down provided most of the metal from which the present cup was made. Norwich at that time had a Mayor and two Sheriffs and it is probable that this third cup was made so that they should all have cups of equal importance.



5. *Flagon of 'livery pot' type*, 13½ inches high: given to the church of St. Gregory, Norwich by Maria Ward in 1628 as is recorded on it in a Latin inscription. It is by an unknown maker who used the mark of a pegasus and carries the date letter for 1627, the town mark and the rose and crown mark. The latter mark also appears separately on the foot. This flagon is on loan to the Norwich Castle Museum.

selwood the third became shopkeepers and sold London-made plate. From the mid-sixteenth to the end of the seventeenth century Norwich was the second city of the kingdom and the centre of a flourishing weaving industry. I have examined the wills and probate inventories of several Norwich goldsmiths and it is clear that they also shared in the prosperity of the city, having comfortably furnished themselves and financial security. When the Warden of the London Goldsmiths' Company visited the city in 1568, apparently without any real authority, they took the oaths of eight goldsmiths. Three of these were of Dutch origin. They also carried out a search of their premises for sub-standard plate and confiscated eleven communion cups in the workshop of Thomas

Buttall. About this time Buttall moved to Cambridge and made church plate in the diocese of Peterborough. Valentine Isborne who had financial troubles also went to Cambridge and his mark is on the cup of St. Andrew the Great with the date 1569.

All the usual types of spoons, generally in use from the mid-sixteenth to the end of the seventeenth century were made in Norwich. Apostle, seal, slip and puritan top spoons all appeared in turn. Among other articles made were mounts for tigerware jugs, numerous beakers, tumbler cups, secular flagons, tankards, wine cups, porringers, bleeding bowls, covered cups, saucepans, tobacco boxes and lemon strainers.



This superb gilt wine cup, 8½ inches high, bears an unknown maker's mark, a pelican in her piety and the date letter for 1635. The bowl is decorated in repoussé with scrolls, fruit and cockatrices on a pounced ground. The engraved baluster stem is joined to the bowl by three scroll brackets. The foot has similar decoration to the bowl. Around the rim is engraved 'The Gift of Jacob Preston, Esqr, to the church of St. Lawrence, Beeston, Norfolk as a communion cup. 1744'.



7. Coconut Cup. The lip band and stem of this cup, 7½ inches high, are joined by three straps and all have scalloped edges. Around the rim are the town mark, the rose and crown, the date letter for 1641 and an unknown maker's mark of a tower incuse. The baluster stem joins the bowl to the slightly conical foot on which are engraved the arms of Calthorpe impaling Lewknor. James Calthorpe of East Barsham, Norfolk, married Katherine Lewknor in Norwich Cathedral on July 21, 1641. It has been suggested that this may have been made for that event. Photographs Norwich Castle Museum.



1. JOHN QUIDOR.
*Dance of Katrina Van
Tassel and Ichabod
Crane*, oil on canvas,
c. 1855.
*Sleepy Hollow
Restorations.*

John Quidor - An Important Exhibition

David M. Sokol

The first exhibition of the paintings of the nineteenth-century American John Quidor (1801-1881) to be held outside New York State was seen at the Wichita Art Museum during the month of September, 1973 and can now be seen at the University of Wisconsin-Milwaukee's Art History Galleries, until November 18.

This unusual artist ignored the obvious path to financial success and recognition by recreating the characters and scenes of American nineteenth-century literature instead of glorifying the natural beauty of his country. Disregarding academic conventions of suitable subject matter and beauty, Quidor created such visions as *Dance of Katrina Van Tassel and Ichabod*

Crane (No. 1) based on the Washington Irving story 'The Legend of Sleepy Hollow'.

Although very little is known about Quidor's life, some information has come to light and can be examined.¹ He was born into a family of well-to-do farmers in Palisades, New York, who had settled there at the time of the Revolution of 1776. His father, a teacher, brought his wife and children to New York City in about 1818 and the future artist was raised in the middle of the city. The first definite fact about his artistic activity is his apprenticeship to the portrait painter John Wesley Jarvis in 1818, an apprenticeship that lasted almost four years during which Quidor learned very little.

After completing the apprenticeship, Quidor sued Jarvis for ignoring his instruction and won a judgement against the older painter. The money awarded, some two hundred and fifty dollars, was apparently used to finance the artist's first venture into land speculation on the American frontier. Other speculations followed over a period of some twenty-five years.

The young painter began his literary painting in 1823 with a Cervantes subject, *Dorothea*, but soon moved on to the major source of his inspiration, the writings of Washington Irving. Although he was to produce a few paintings based on the writing of James Fenimore Cooper, almost all the subjects of the rest of his known paintings were taken from Irving. To be even more specific, he chose to illustrate only the following Irving volumes: *Knickerbocker History of New York*, *The Sketchbook* and *The Tales of a Traveller*. The character of Rip Van Winkle intrigued him above all, and Quidor was to include him even in scenes where he did not belong.

The unconventional artist did not receive wide public approval and painted decorative panels and fire engine emblems to provide for his family. While he did not necessarily earn very much money with his easel painting, he achieved enough attention to attract several students, the most famous being the portrait painter, Charles L. Elliot. After the great fire of 1835, Quidor spent fifteen years in the midwest before returning to New York and his easel. It was during this later period that he produced the extremely personal and elusive visions that compel our attention today and on which this exhibition will concentrate. It is not at all strange that a society that appreciates Ryder, Blakelock, A. B. Davies, and Eilshemius is now taking greater notice of Quidor than many of his contemporaries.

In such early paintings as the well-known and often illustrated *Money Diggers*, Quidor's unusual interpretation of an Irving story is effected by fairly

conventional drawing and neo-baroque lighting.² In the 1850s and '60s, however, this is no longer true. In the *Dance of Katrina Van Tassel and Ichabod Crane* (also known as *The Ball at Van Tassel's Mansion*), we still see some traces of the solidly applied colour found in the earlier paintings. Much of the painting is created, however, by the use of glazes mixed with varnish, and the ethereal quality of the figures so handled owes much to this new technique. The rich, heavy atmosphere that negates any concern for the measurement of any exact space is also achieved through the artist's change of style. As in all of the later Quidors, the retreating figures become not only smaller, but less substantial.

To a large extent the previous painting might be called transitional between the early style and that of the 1860s. A recently restored work, long out of public view, the *Peter Stuyvesant Watching Festivities on the Battery* of about 1860 (No. 2), exhibits the characteristics of the fully developed late Quidor style. This painting, in most respects as typical a late Quidor as one might find, is unusual in that its size is $83\frac{1}{2} \times 129\frac{3}{8}$ inches. Although many American artists of the time were doing very large paintings (Bierstadt, Moran, etc.), none of those landscapists were attempting figural compositions on such a grand scale.

The scene illustrated is taken from one in Irving's *Knickerbocker History of New York*, which reads as follows:

Weekly assemblages were held, not in heated ballrooms at midnight hours, but on Saturday afternoons, by the golden light of the sun, on the green lawn of the Battery – with Antony the Trumpeter for master of ceremonies. Here would the good Peter take his seat under the spreading trees, among the old burghers and their wives, and watch the mazes of the dance.³

Quidor has transformed the event in both tone and mood. The dance is taking place under the glow of the setting sun in an atmosphere as dense as that of any

2. JOHN QUIDOR.
*Peter Stuyvesant
Watching Festivities
on the Battery*,
oil on canvas, c. 1860.
Privately owned.

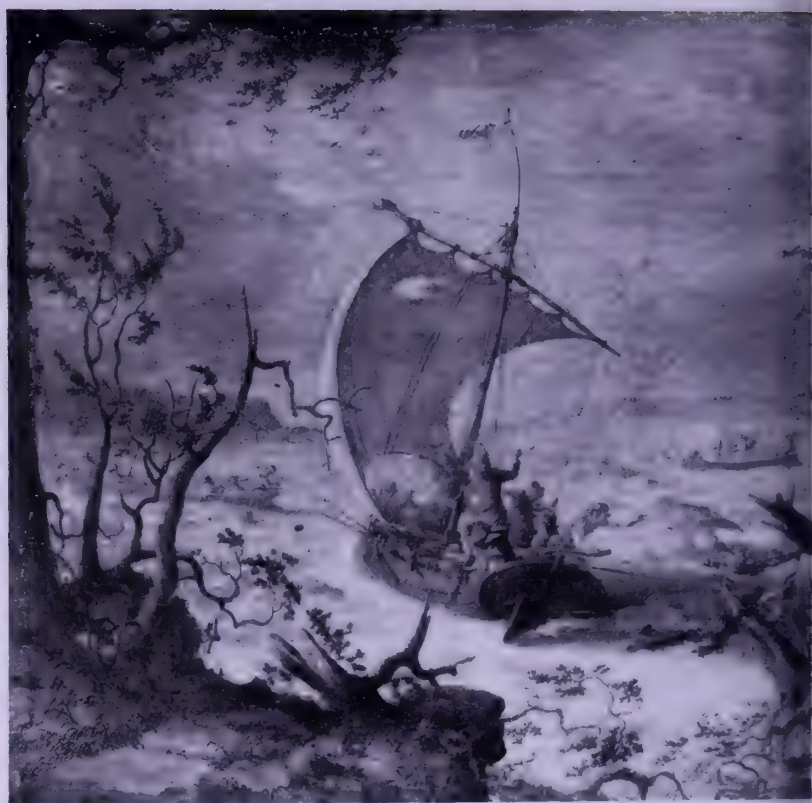


Watteau. The dancers, indistinctly portrayed, flit silently about without any of the adroit movements described by the author. They are almost ghostlike forms rather than the substantial young citizens of Dutch New York. Peter Stuyvesant himself sits at the extreme right, almost lost in the vegetation.

While these two paintings both portray a dance – indeed, each has a central couple moving quite energetically – the spirit of the later work is somewhat dissipated. The increased glazes combined with the lack of broad colour areas helps replace the vital energy in the earlier work with a diffused and light-hearted activity. It is very characteristic of Quidor in his late work to illustrate a scene that calls for great activity or to interpret a source in such a way as to suggest energetic or even violent movement. We often find, however, that the main figures are pushed into the middleground. Their placement, combined with the thin glaze technique already discussed, tends to reduce the impact of their movement and to contribute to the feeling of fantasy and personal dream that is so typical of these paintings.

In the work of the mid 1860s, the last we have from the artist's hand, we find all of these tendencies carried to the extreme while still retaining recognisable objects. Colour is used very sparingly, drawing is very sketchy, and the glazes tend more to swallow up forms than to reveal them. A fine example of this style is the *Voyage to Hell Gate From Communipaw* (No. 3) painted about 1867. This painting, one of three treatments of a very similar theme, illustrates an episode from the *Knickerbocker History of New York* in which several of the Dutch burghers are exploring the east river in New York. Not only do we find the muted action of the figures in this painting, but relegation of the minor characters almost to the point of non-existence. Outlines are vague to the point of incompleteness and vegetation is depicted by little more than suggestive calligraphic strokes. While careful analysis leads the viewer to certain conclusions about the handling of scale and perspective, he is not likely to attempt it. The fantasy of mood so obviously engages our attention that we are not tempted to go beyond that concern.

The late Quidor is so involved in his personal explorations that the story line almost disappears as well. The comparison with Ryder's moonlit marines is both inevitable and apt. These artists are both involved in a subjective evaluation of man's relationship to nature such as was neither acknowledged nor accepted by the traditional academicians of the day.



Bringing a representative selection of Quidor's paintings together will, one hopes, give us a better idea of the development of his imagery and style. Careful study of the later paintings might even point to an influence on some of the later personal romantics who worked in America at the end of the nineteenth century.

3. JOHN QUIDOR.
*Voyage to Hell Gate
from Communipaw*,
oil on canvas, 1867.
Wichita Art Museum
Roland P. Murdock
Collection.

NOTES

1. For more information about the life of the artist see David M. Sokol, 'John Quidor – Literary Painter' and Ernest Rohdenburg, 'The Misreported Quidor Court Case' both in *The American Art Journal*, 11 (Spring, 1970), pp. 60–73, pp. 74–80 respectively.
2. A discussion on the way that Quidor handled the literary sources for his paintings can be found in, David M. Sokol, 'John Quidor and the Literary Sources for his Paintings,' *Antiques*, cii No. 4 (October, 1972), pp. 675–679.
3. Washington Irving, *Knickerbocker History of New York*, Vol. II, p. 274.

The American way with Art

Joseph T. Butler

Fakes, Forgeries, and other Deceptions

How much importance to all of those who collect or, indeed, even interested in art, recently seen in this country. Because of its very topical nature, much of this month's attention will be devoted to a discussion of the exhibition. The Minneapolis Institute of Arts (Minnesota) organized this show and it is unfortunate that it was seen there only through the month of September.

The stated purpose was to acquaint the public with various forms of fraud and forgery in the arts and to show some of the basic methods of detection which museums use. It was also intended that the viewer would become visually involved in a personal sense and try to distinguish some of the subtleties which go into making decisions concerning the authenticity of works of art. Forgeries are probably as much motivated by the prospective buyer as by the forger. Both are invested in the monetary value of the art work in making a profit. As with anything else, the supply and demand influences the forgery market. When a particular type of item is rare and desirable, it is more likely that it will be sold or faked. In rare instances, a fake has been created as a kind of practical joke or to fool the connoisseur's eye. An example of the latter was the cupid carved by Michelangelo at the suggestion of Lorenzo de' Medici and sold to the well-known collector of antiquities, Cardinal Riario, as a genuine antique.

The true art fraud (the law does not distinguish between 'fake', 'forgery', and 'deception') involves the intention to deceive, the attempt to pass a product of artistic character off as the work of a different hand or of a different period. This does not always originate with the artist but rather with the dealer/middleman; thus, there are many, perhaps a majority, of instances of forgeries without forgers'. The essence of art forgery, then, is not necessarily imitation. Authorities have distinguished the following categories of art fraud; combinations of categories are also possible:

Exact copy of a specific original

A fake forgery is a copy done by someone other than the original artist with the intent to pass it off as the original. This has been a practice since ancient Roman times when the demand for Greek art had political, as well as cultural, significance. The German Renaissance master, Albrecht Dürer (1471-1528), was forced to seek refuge from the courts of both Venice and Nuremberg where his 'handiwork' was being fraudulently reproduced'. In the former city copyists were forbidden to use Dürer's monogram, and in the latter the marketing of imitations of Dürer's work was prohibited. The French landscape painter, Claude Lorrain (1600-1682), attempted to prevent such counterfeiting by



1. ALBRECHT DÜRER (1471-1528).
Knight, Death and the Devil,
engraving.
The Minneapolis Institute of Arts.



2. Copy in reverse of No. 1 by Johann Wirix
(1549-1615).

publishing his *Liber Veritas* (*Book of Truth*), containing sketches of all his works together with notes on the whereabouts of each item. Unfortunately, Claude did not include everything, and there are still debates about which of any two drawings is really from his hand.

A workshop copy can be from the hand of the master himself (Leonardo da Vinci produced a duplicate of the *Madonna of the Rocks*), by workshop assistants apprenticed to and painting in the style of the master, or by a collaboration of assistants and the master. Such was the case with the vast majority of the works produced by the Flemish painter/diplomat, Peter Paul Rubens (1577-1640). Earlier, a painter's studio was considered more akin to a workshop and Rubens made no attempt to deceive the buyer. In 1618 he wrote to Sir Dudley Carlton in regard to a duplicate painting, 'As this reproduction is not yet quite completed, I am going to retouch it throughout myself. So it can pass for an original if necessary'. Regarding other copies, he continued, 'I have retouched them to such effect that they can hardly be distinguished from the originals... they are perfect miracles at the price'. Rarely, these studio copies are distinguished as such, as in the case of the four or five replicas of most of El Greco's paintings noted in the studio inventory made after his death. Some were expressly distinguished by the words, 'This is the original'. It is in this category that positive attributions are especially difficult.

Both the student copy, made in the course of traditional academic art training, and the copy made by a professional copyist run the risk of falling into dishonest hands and later being passed off as originals. There is especial confusion in the area of prints and reproductions.

Before the invention of photography a popular means of distributing famous painted images was by multiple editions of paintings into the black and white medium of prints. The honest craftsmen who engraved or etched the plates called themselves 'translators', and clearly identified themselves as such on the plates, and, therefore, on every image. Modern forgers can, of course, tamper with the 'translator's' marks.

A final variation on the copy, involving compromising signatures, arises as a result of the generosity of artists. The ancient Greeks, Apelles, the painter (4th century BC) and Phidias, the sculptor (5th century BC) signed their names to the work of favoured students in order to help them in their careers. The French Rococo painter, François Boucher (1703-1770), is recorded to have signed the especially successful copies made by students of his own drawings. In the same manner, Camille Corot (1796-1875), the French landscape painter whose reputation is plagued perhaps more than any other painter in history by the existence of countless forgeries, signed the work of students, followers, admirers, and, especially, destitute young artists upon whom he took pity.



3. FREDERICK REMINGTON (1861–1909).
The Grass Fire,
oil on canvas, 1908.
Amon Carter Museum, Fort Worth, Texas.

4. Anonymous forgery of No. 3.
Museum of Fine Arts, Houston,
Hogg Brothers Collection.



The deliberate fabrication or fake

The pastiche is a composition based on fragments or portions of existing works of art. For example, the forger can combine the hands from one portrait by Hans Holbein the Younger, the head from another, and the fur shawl from still another. The resultant painting, a pastiche or 'mixture', certainly presents itself to the prospective buyer with some knowledge as a 'Holbein'.

The evocation, or work of art 'in the manner of' some famous artist, is a more subtle and ingenious form of a deliberate fabrication and most of the well-known forgers of the 19th and 20th centuries engaged in this type of forgery. The forger attempts to create an object in the style and manner of another time. Clifford

Irving, now himself an infamous forger, observed of the Hungarian art forger, Elmyr de Hory, that, 'he chose his subjects exclusively from the period he understood best – he was a product of the same epoch, the same European background, the same schools of artistic thinking . . . and he only painted subjects for which he had, as he put it, "an affinity"'. The 'evocation' seems especially detectable with the passage of a reasonable span of time because, as every authority points out, every culture, every distinct period in history, has its own feeling, its own 'field of force'.

All forgeries 'in the manner of' another time, then, cannot escape containing something of their own time. It is this combination of the old style and harmony with the contemporary that



5. JEAN HONORE FRAGONARD (1732–1806).
Portrait of Mlle Marie-Catherine Colombe,
oil on canvas.

The Brooklyn Museum,
lent by the heirs of Mrs. Florence E. Dickerman.

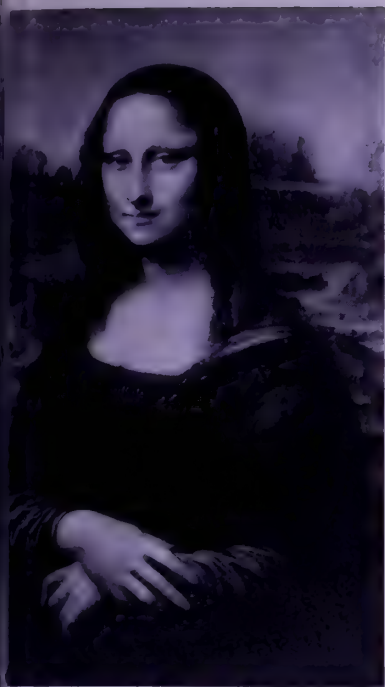
6. 20th-century imitation of No. 5.
The Brooklyn Museum,
lent by the heirs of Mrs. Florence E. Dickerman.



makes forgeries of this type so attractive at first. Mark Twain, after having visited the great European galleries and museums, remarked that the modern copies of old masterpieces were always more pleasant to look at than the originals. Forgeries, then, even forgeries of ancient works, tend to cater to contemporary tastes.

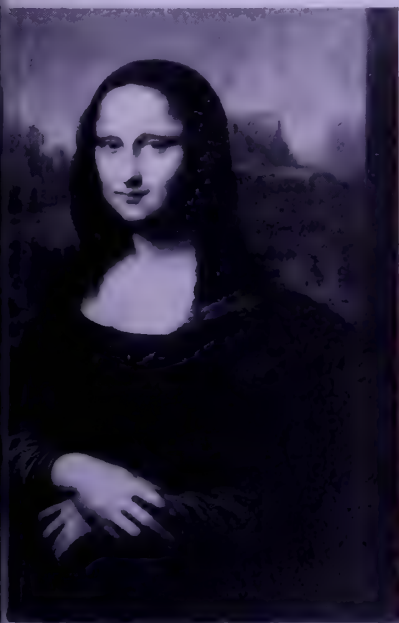
The deliberate misattribution

At its most unimaginative, this type of art fraud consists of simply claiming that something is something else. For example, a perfectly uninspired, 19th-century painting of two figures in dark clothing could be identified by an unscrupulous dealer as a work by Edouard Manet (1832–1883). The knowledgeable buyer would know in an instant that the painting



LEONARDO DA VINCI
Mona Lisa,
Musée du Louvre.

Anonymous 17th-century Italian copy of No. 7.
Musée du Louvre.



nothing at all like a Manet. Questions of
authenticity are complicated when the
impetuous dealer or forger adds a signature
or identifying mark associated with a
famous artist. The addition of an important
signature is the single most prevalent form of
tampering, and the one that takes the least talent or
skill. Certain passages can be added or, if they
are inconvenient, painted out. Inscriptions alluding to a
person or collection can be added,
thereby giving the painting a further aura of importance
and authenticity.

misattribution
The question of 'faking' is not involved.
It is the realm of 'followers' or members of a
master's workshop who imitated the master

closely in subject matter and style and who are
called, collectively, a 'school'. Their work is
sometimes striking enough to be considered that
of the master himself. This is, by and large,
honest work and is considered less valuable than
that of a famous master only because of the
buying public's infatuation with certain names.

OLD MASTERS

The forging of modern, late 19th- and 20th-
century, paintings is relatively simple if the
forger is moderately competent and can create a
convincing evocation of a famous painter's style.
Forging an old master, however, involves a great
deal more thought and care and actual research
into the methods and materials of the past. First,
the forger must find a worthless old canvas whose
discoloration from age is immediately visible on
the back. In addition, the threads of the canvas
will be pulled into a wavy pattern corresponding
to the nails holding it to the stretcher. The old
canvas also comes with old priming, a surface
broken up by cracks and fissures of age called
'craquelure', and, possibly, even a genuine old
frame. All of these things will help in creating the
illusion of age and again illustrate that the
essence of art forgery is the intent to deceive.

The forger of a modern painting need not
worry about an especially aged-looking canvas,
nor does he have to be careful about the kinds of
paints and mediums he uses, for modern materials
are mass-produced, by and large chemically
produced, and uniform in quality. The forger of
an old painting, however, must know which
kinds of pigments were used in which periods of
history, which binders, mediums, kinds of
varnish, etc., if he wishes to escape detection.
Hans van Meegeren, the famous forger of the
early works of Vermeer of Delft (1632-1675),
used old badger-hair brushes to apply genuine
white lead, rather than zinc white which replaced
white lead in the 18th century, and organic lapis
lazuli, rather than modern cobalt blue, as his blue
pigment. The determined forger must know
how to manufacture these pigments himself, as
they are not available in art supply shops.

MEDIUM

The medium, that is, the substance in which the
pigments are suspended and in which form they
are spread on to the canvas, is as crucial to the
forger's success because the medium affects the
length of drying time and the way in which the
surface will imitate age. Genuine 'craquelure' is

9. *Portrait of St. Peter*, Anonymous forger in the manner of El Greco.
Doerner-Institut, Munich.



the result of the uneven movements of the support (canvas), caused by the natural shrinkage of the medium on ageing. Genuine oil paintings take many, many years to dry to a state so hard that they cannot be dissolved with alcohol. In their attempts to speed up this hardening process, forgers have resorted to all kinds of combinations of glue, varnish, heat, and, in the case of van Meegeren again, a modern resinous substance similar to bakelite. A real, though not old, craquelure can be obtained by heating and rolling the canvas, as the new paint will break along the same lines as the old underpainting. Less ingenious forgers incise the cracks and lines with a needle, and some even draw them on the surface with a lead pencil or black ink. Naturally, the expert begins his examination of a suspect painting with a careful examination of the surface.

DRAWINGS

The forgery of drawings is relatively less complicated, old paper being the essential ingredient in terms of materials. This is usually obtained from old ledgers with blank pages purchased from second-hand bookshops. In the realm of drawings, especially, forgers make copies, that is, virtual duplicates, of genuine works of art, in a medium which is different from the original. For example, an original watercolour is rendered, by the forger, in coloured chalk. There are also many examples of watercolour and pastel forgeries of modern oil paintings. Something 'gets lost' in the translation, and the prospective buyer may not be quite so suspicious that he has seen that particular work of art before.

PRINTS

The various print media, especially engravings, etchings, and lithographs, have since the times of their respective inventions posed peculiar problems due to their very nature; that is, as mechanical means to produce a number of

identical images. Before photography, either the forger had to re-work a worn-out original plate or re-engrave or re-etch the copied image, and therefore, there were discernible differences between the original and the forgery. Since the invention of photography, however, the exact image can be reproduced by photo-mechanical means, and forged signatures can be easily added to these prints. The major distinction between a genuine print, etching, engraving, or lithograph, whether it is old or new, and the forgery is to be detected in the surface quality of the lines and inked passages.

SCULPTURE

Cast metal sculpture presents the same opportunity for unauthorized reproduction as does the print media. Editions of figures cast in bronze often number as many as six, all considered genuine, although the French sculptor, Auguste Rodin (1840-1917), considered only the original and one cast of any of his pieces to be 'genuine'. Modern forgers of bronze sculpture must create the same look of age as must the forger of an old painting. The sometimes encrusted, but generally dark and mellow, surface appearance of an old bronze is called 'patina'. There are standard formulas for creating an aged appearance to new metal over a matter of days or weeks with modern chemicals. Forgers intending to carve works 'in the manner of' some old master often utilize old marble, perhaps even whole statues, which they recarve, thereby destroying the old figure. The same is true of carvers of wood. Again chemicals, primarily acids, can give to newly carved marble the look of hundreds of years, and wood can be selectively mutilated and rubbed to look worn.

OTHER ART OBJECTS

All other kinds of art objects from Renaissance jewels to Egyptian mummies can be, and have

been, faked. Chinese bronze vessels, mediaeval enamels and ivories, silver, glass and chinaware but especially antique furniture are all attractive subjects to the forger. Especially to be watched for are items that were originally more-or-less mass-produced, such as pressed glass and simple functional furniture designs. They are as easily faked as they were once produced, and all the marks of mass-production, such as mould seals on glassware or modern lathe marks on chair legs, correspond to the original. On the other hand, equally profitable to the forger is the fraudulent copy of a very rare, very expensive single piece whose phenomenal market value would render still profitable the thousands of dollars and hours spent on the painstaking by-hand forgery of the item.

DETECTION

There are two distinct approaches to the detection of art forgeries and fakes. The first, often referred to as intuition or expertise, is the accumulation of experience and sensitivity that creates the phenomenon of connoisseurship. The latter implies not only knowledge of facts but also wisdom and objectivity. This is generally the second phase in the examination of works of art by prospective buyers, be they important reputable dealers, representatives of museums, or knowledgeable collectors. It is chiefly a matter of a trained eye looking at the surface and style of the object and relating that visual information to past knowledge of such objects, either mentally or in actual comparisons of the suspect object with originals of the same type or by the same artist. Especially in the case of the facsimile copy, experts agree that the fake, having about something that is of its own time and, therefore, perhaps missing the elusive quality of the original, will be readily unmasked. In addition to the forger's lack of stylistic unity, it is generally



10. GIOVANNI BASTIANINI (1830-1868). *Bust of a Lady*.
The French art establishment mistook this for a genuine Renaissance sculpture.

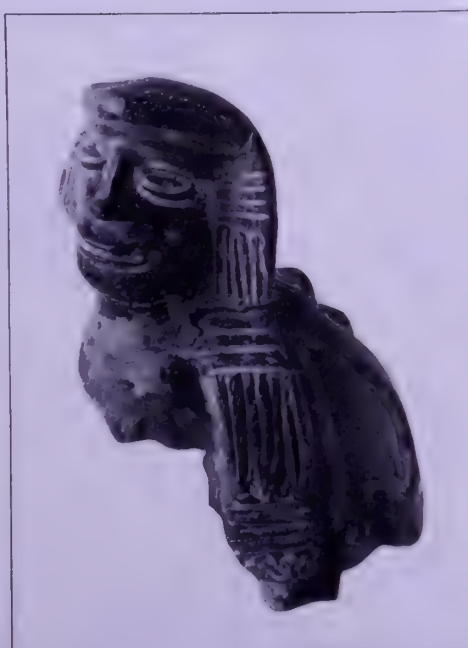


11. HANS VAN MEEGEREN (1889-1947).
Interior in the Style of Vermeer.



oper left
he by an anonymous 19th century painter
manner of Barthel Bruyn (1493-1553/6).
he owned by
er-Institut, Munich.

ara of Siataphernes,
ael Rouchomovski (Russian, born 1860),
1890.
du Louvre.
ased by the Louvre in 1896
century BC Greek.



14. Forgery of an Aztec vessel.

It is interesting to note that this piece was inventoried in a collection in 1861, proving that the manufacture of fake antiquities was under way in Mexico by the middle of the 19th century.
A. Croft-Murray.

agreed that copies, being produced in a backwards sort of process from finished object to all the underlying preparations, exhibit an anxiety and a lack of ease that are readily apparent. Further, a true work of art is created out of emotion and in harmony with its place in time and space. The forger, in the words of Hans Tietze, '... reproduces somebody else's emotion ... If he follows his model slavishly the constraint will be very strong; if he allows himself some freedom he runs the risk of making mistakes ...' This lack of spontaneity and rhythmic integration of all parts is the major indicator to the trained eye that the object is not genuine.

SCIENTIFIC TESTS

There are a growing number of scientific laboratory processes and tests which can be applied to a suspected forgery. Among these are photographic prints made with ultra-violet and infra-red light rays which reveal the substructure of the painting and various kinds of light ray analyses (X-ray diffraction, X-ray spectrography, infra-red spectroscopy, and liquid and gas chromatography) which present quantitative data in the form of graphs or photographs. These latter processes require expensive equipment and highly trained personnel. Less complex chemical analyses of materials used in paintings and sculpture, in addition to the simple application of alcohol to the surface of a painting, are more typical of the resources of an average museum.

Finally, mention should be made of the fact that a surprising number of the more ingenious and talented forgers simply confess when they learn that their creations are admired and acclaimed and, not incidentally, bringing fantastic prices. There is a desire on the part of nearly all forgers to be recognized as a talent equal to the ancient masters.

FAMOUS FORGERS

Some mention should be made of some of the famous forgers of the past and present, Giovanni Bastianini (1830-1860) was an Italian sculptor from Fiesole whose name is synonymous with the first art forgery scandal of world-wide note. He was interested in quattrocento sculpture and executed a bust which was eventually purchased by the Louvre. In this instance, neither the artist nor the dealer was responsible for the fraud, but, rather, a Paris collector. Another Italian, Alceo Dossena (1878-1937) became proficient in a number of periods and styles ranging from ancient Greek to the Renaissance. In his case it was his dealers who were unscrupulous and Dossena eventually brought suit against them.

Hans van Meegeren (1889-1947) was a Dutch artist who became the most widely known forger of modern times. His 'Vermeers' and 'de Hooghs' were so masterfully painted that they were authenticated by experts and hung in important Dutch museums. When he was accused of collaboration with the Nazi government through the sale of a painting, he turned on the Dutch art establishment and identified the works he had painted. Elmyr G. Hory, a 20th-century Hungarian, forged modern masters. He was under the influence of two dealers and it is estimated that between 1961 and 1967, he forged sixty million dollars' worth of paintings and drawings.

A highly-informative catalogue is promised which will include the information given above plus much more. This exhibition was surely a fascinating one.

The Theatrical World of Osaka Prints

The drama and excitement of the Kabuki theatre were shown in a major exhibition of more than 100 Osaka colour woodblock prints at the Philadelphia Museum. In 1969 the Museum acquired more than 800 early 19th-century Osaka prints, the most important catalogued collection of Osaka prints and drawings in the United States. Being exhibited for the first time from this collection, a choice group was selected and installed by Kneeland McNulty, Curator of Prints.

The opulence of colour and intricacies of composition in many of these works are probably unequalled in any other school of printmaking. They are the only regional prints to rival seriously those of Edo (modern Tokyo). Yet because of their relative scarcity and unavailability, compared to the highly prolific Edo school, they have been virtually ignored during the past century. The prints shown were designed and published in Osaka between the 1790s and the end of the 19th century. Nearly all commercially published Osaka prints of this period were concerned with the portrayal of actors in performances of the Kabuki theatre. This curious restriction on subject matter was rooted in the Kabuki theatre's importance as the focus of popular literary and cultural life in Osaka in the early 19th century. Its actors became folk heroes to the general public, who eagerly bought up commemorative prints of favourite performers and imitated their style. A man about town could establish his reputation by copying an actor's accent letter-perfect and affecting his manner. As the author of a miscellany written in Osaka at that time remarked: 'Theatre does not imitate the world, the theatre is what the world imitates'. The Osaka print-makers were the recorders of this stirring world, working more for love and excitement, it would seem, than for profit. In conjunction with the exhibition, and aided by a Ford Foundation grant, the Museum published a comprehensive illustrated catalogue of the collection. The catalogue has been written by Roger S. Keyes and Keiko Mizushima, print dealers associated with R. E. Lewis, Inc., in California, who have devoted more than a decade to the study of Osaka prints. The first serious study of this school ever undertaken in the United States, it is certain to become a major reference source on the subject. In addition, it is a beautiful volume with many plates in colour.

15. KANIKIRO.
Nakamura Matsu as Otani,
woodblock print, 1829.
Philadelphia Museum of Art.

16. MASUHARU.
Jitsukawa Ensaburo as Kizu Kansuke,
woodblock print, 1849.
Philadelphia Museum of Art.



Antiquarian Books



George Alfred Henty, 1832–1902.

'My Dear Lads...': the novels and tales of G. A. Henty

When George Henty died in 1902, *The Times* obituary notice did not exaggerate in claiming that 'he may be said to have written a continuous history of all the wars, great or little, in which England has engaged since the Norman invasion'. These books, with their characteristic cloth-covered boards, olivined edges and strongly marked decoration, have fascinated collectors of children's books for many years. Now, their high standard of production and the involvement of many well known artists of the late Victorian period of the quality of Gordon Browne and Solomon Solomon have made them of great interest to bibliophiles of more general sympathy, and their content and the character of their author have brought the historians of Empire crowding round as well.

Henty was born near Cambridge in 1832, and educated at Westminster and Caius College. The Crimean war broke out while he was still an undergraduate, and he at once volunteered to join the forces in the East as a Purveyor's clerk. So strongly did he feel the lack of sympathy for the soldiers in the trenches, and so critical was he of the mismanagement and ineptitude of many aspects of the campaign that he decided to send home letters describing what he saw. Some were published in *The Morning Advertiser*, and reached an appreciative readership. After many adventures and experiments, fully in keeping with the style of his own boy heroes, Henty became the accredited Special Correspondent of *The Standard*, the leading Tory newspaper of the day. He covered the Austro-Italian war in 1866, the Abyssinian war, the Franco-Prussian war and Sir Garnet Wolseley's campaign in Ashanti. He also fought in the Carlist wars in Spain, in the Turco-Servian war, and covered major events such as the opening of the Suez canal and the Prince of Wales' tour of India. He became a household word in British journalism, and a great figure in the literary clubs; later, after the publication of his novels, he ranked as one of London's institutions. An American boy, on his first visit to the capital, demanded to see 'the Tower of London, Buckingham Palace and Mr. Henty and all his books'.

The titles of Henty's books matched the mood of his public. *By Sheer Pluck*, *Through the Fray*, *Held Fast for England* are representative of the note he struck. 'The Dash for Khartoum', wrote one reviewer, 'will be appreciated even by those boys who do not ordinarily care a dash for anything'. The author's preface, with its characteristic opening 'My dear lads...' pointed the way to a concept of manliness and self-reliance which found its eventual and obvious outlet in the Boy Scout Movement. Henty recorded that 'I want my boys to be bold, straightforward and ready to play a man's part, not to be milksops. I have a horror of a lad who shrinks from shedding blood or winces at any encounter.' George Manville Fenn, a fellow author, wrote admiringly that 'in Henty's stories there is no nervous underview, no imaginings of things which are not there, but the easy writing of a manly Englishman who takes things as they are'.

Between 1880 and 1902 Henty wrote nearly a hundred tales for boys, as well as contributing articles to magazines and periodicals of many kinds. Blackie, Henty's publishers, reckoned to sell 150,000 copies of his books each year, and by 1952 more than twenty-five million 'Henty's' had been sold.

His books invariably followed the same

formula: a young English lad would become involved in some great historical movement or event, and pass through a series of remarkable adventures which left him on the penultimate page with a Colonelcy and the fair maiden whom he saved in chapter four from the French, the wicked Venetian nobleman, bushranger or mad Malay. Henty's books were the most successful of their kind ever produced for boys, and their sales figures were enormous, even by present-day standards. They must also have played a considerable part in moulding the tastes and aspirations of the generation which wasted itself in the trenches of the Great War; Henty idealised war more than he sentimentalised it, and taught that its horrors, like its vain-glories, could be resisted by that combination of self-effacement and inner certainty which he assumed to be inherent in every English gentleman.

In one of his last books, *With Roberts to Pretoria*, Henty described his hero as 'a typical public schoolboy, straight and clean-limbed, free from all awkwardness bright in expression, and possessed of a fair amount of "cheek"; a little particular about the set of his Eton jacket and the appearance of his boots; as hard as nails and almost tireless – in short, a good specimen of the class by which Britain has been built up, her colonies formed and her battlefields won; a class in point of energy, fearlessness and the spirit of adventure and readiness to overcome all difficulties unmatched in the world'. Every one of his books, whatever the setting, contains the same message. In *Out With Garibaldi*, Frank Percival explains to an Italian officer that 'it is a good thing for a man to have exercised all his muscles as a boy, and to be good at sports, and have learned to use his fists. It is good for him, whether he is going to be soldier, colonist, traveller or clergyman. I am saying nothing against learning, it is a very good thing, but among English boys we admire strength and skill more, and I am quite sure that as a nation we have benefited by that fact.' On the Rhine, the Irrawaddy, even in Siberia, there is always the modest young Englishmen to explain to his servant or brother

2. The embossed and decorated cover characteristic of Henty's tales.





3. Special Correspondents in Ashanti, 1873: Henty is second from right.

officer the advantages inherent in the English way of doing things. In *Condemned as a Nihilist* Henty even makes a Kalmuk fisherman forbear to shoot wild geese because his English friend tells him that 'He prayeth best who loveth best all things both great and small; for the Dear Lord who Loveth us, He made and loveth all'.

Henty's novels are a fascinating deposit of some of the brightest of our 'Imperial' sentiment. Every book contains passages of moral stricture and advice which are often awkward to read today, but which once helped to mould the personalities of tens of thousands of English schoolboys whose eventual task it was to administer and defend our Empire. He encouraged an interest in Natural History, and taught respect for the Arts; he was shy on the subject of girls, 'there is nothing jolly about them', and stated that 'flogging is the best punishment there is'. He claimed that he put nothing into his books which he did not know to be true, whether referring to an escape from the Bastille or belief in Divine Providence. His tales were, as *The St. James's Gazette* advertised, 'just what a healthy and intelligent lad should delight in'.

Walter Besant once described Henty as 'looking like a King in a pack of cards', and that seems to have been the relationship in which he stood to the majority of his colleagues in Fleet Street. He became a leading member of the Savage Club, Secretary of the Whitefriars Club, a founding member of the Royal Thames Yacht Club and Chief Brave of the 'Wigwam'. He was characterised as 'one of the true working men of literature and a good fellow' by Andrew Lang, who edited *The Red Fairy Book* and once told Robert Louis Stevenson to 'have less psychology and more claymores'; he was a perfect example of the 'clubbable man' whose 'rugged, honest appearance and manner were thoroughly Bohemian and whose deep voice and firm handshake endeared him to all'. Harry Furniss, whose description that is, admired Henty greatly as a journalist. 'He was one of the famous correspondents of the Crimea, and we all admired him as someone who had done great service to the newspapers and to his country'. Furniss recalled an occasion when Henty was compelled to listen to one of the leading financial journalists of the

day holding forth on the merits of some new speculative scheme; 'Henty believed that newspapermen should refrain from enticing their readers into schemes of that sort, and he turned the full force of his anger onto the hapless editor, telling him that he and his like were "nothing but a set of confounded thieves".' In 1890 the Savage Club invested Henty with the 'Order of the True Briton', over a dinner of roast mutton of the sort, that in Henty's phrase, 'not only admitted but invited the cut-and-come-again principle'. Henty died on board his yacht in Weymouth harbour on November 16, 1902, shortly after returning proofs for his last book, *By Conduct and Courage; a tale of the days of Nelson*.

Both as author and journalist, Henty has attracted more serious interest from scholars in the last few years than at any time since his death. The revived interest in the growth and character of the British Empire in part accounts for this, alongside a keener appreciation of the quality and excellence of many Victorian children's books, their illustration and production. One measure of this new interest in Henty is the astonishing rise in the prices collectors are prepared to pay for his books. At Sotheby's eighteen months ago, first editions of the later tales were sold for prices ranging between nine and twenty-five pounds, while some scarce items fetched hundreds of pounds. *All But Lost*, Henty's first major novel, sold for £720. A good result of this activity has been that several scholars have thought it worthwhile to attempt a proper bibliography of Henty's colossal literary output. Robert L. Dartt published a bibliography in 1971, and the very number and enormity of the errors included in it suggests the complexity of the task. Dartt's book, although valuable, has been superseded by the remarkably painstaking and authoritative work of John Cargill Thompson, of Manchester Polytechnic. Mr. Cargill Thompson is the leading authority on Henty's books, and his full bibliography will be invaluable to collectors, and to students of publishing history as well. I, too, have been working on this subject, and have written a biographical study which, although far from complete, will help to evoke the varied career and striking personality of that 'truculent Briton'.

WILLIAM ALLAN

Objects: U.S.A. at the Edinburgh Festival

William Allan

When this exhibition was first put on display, at the Smithsonian Institution in 1969, the *New York Times* reviewer wrote that 'an art school aura pervades the exhibition, but it's a different kind of school from any we've known in the past, earnest and arty, more easy and tolerable of anarchy'. One's first reaction, after sudden exposure to this bizarre collection of objects, is that this exhibition, and the arty claptrap that surrounds it, belongs more properly to the world of the Emperor's new clothes than the Edinburgh arts festival in Britain. A second thought, coming on from the first, is that *Private Eye* could fill a volume of Pseudos Corner with quotations and aphorisms from the exhibitions catalogue: it could refer particularly to Jeff Schlanger's ceramic display 'My Own Bone', a glazed



1. JEFF SCHLANGER. *My Own Bone*, glazed stoneware 47½ inches high.

stoneware effort fully 47½ inches high accompanied by a poem in which he characterises his work as

researchfruit offered as a fact -
important information,
a toy, not an object but
condensation of Spirit.

Stephen Kaltenbach, who, so the blurb runs, 'has recently created a series of bronze plates to be embedded in sidewalks; each bears a simple word, such as 'air' or 'water' or 'fire', with the intention that these key words, when caught by the eye of the passers-by, will serve as a reminder of life's basic elements'. It is all there, in abundance: the tortured style, the tone of high seriousness, the grave, unsubtle obeisance to the prevailing ecological and environmental fad, the frequent use of words like 'crisis', 'hope', 'kind' and many other all-American superlatives.

One thinks, what of the sense of national identity that welled up in the no doubt blue suited pages of the *New Yorker's* art critic? What of the idea that in this display the Arts and Crafts Movement of America came of age, and demon-

strated the victory of the craftsman over the anonymity of mass-produced objects? And what of the typically American notion that 'the handicrafted object has been elevated to a new status?' The answer, or partial answer to these teasing questions disqualifies me at once from writing with authority about this exhibition, and makes limited nonsense of my first angry and incredulous reactions: America is a foreign country, and its culture is utterly different from our own. We are so used to thinking of America as a cousin to ourselves, and of Americans as blood relations that it comes as something of a shock to realise that it is probably easier for the conventional prejudiced Briton to comprehend the arts of China than those of the USA. This exhibition, far from illuminating this new civilisation, only maddens, baffles and amazes, that so much care could be put into the creation of so much that is derivative where it is not plain ugly. There is so little humour, joy or love in this collection: everywhere there is insistence on meaning and the revelation of the artist's soul unenlivened by fancy and with no relief from the tedium of 'significance'.

The ceramics section is especially depressing: Karen Karnes's stoneware garden seats, Robert Arneson's white earthenware and platinum lustre sink, and Robert Strini's 'Half trak' illustrate the folly of a blind and desperate search for new shapes at whatever cost. The one object of beauty in this section is a bowl by Gertrud and Otto



2. G. AND O. NATZLER. Bowl, earthenware with crater glaze, 18½ inches diameter.

Natzler, who, perhaps significantly, are Viennese. The glass collection is less dispiriting, but contains horrors like Dale Chihuly's wine bottle; the jewellery suffers from the same refusal to contemplate conventional shapes, and jewels, one learns, become statements rather than stones in the hands of the craftsman. The woodworking category reveals fresh absurdities; imagine filling in tax returns at Wendell Castle's desk, or groping in William A. Keyser's liquor cabinet



3. WENDELL CASTLE. Desk of mahogany and silver leaf, 40 x 96 x 72 inches.



4. WILLIAM A. KEYSER, JR. Liquor cabinet of benge wood with metal and plastic paint, 67 inches high.

for that end-of-the-day gin and tonic. Mr. Keyser wrote of this piece that it was 'an attempt to effect a semiprecarious relationship between two distinct masses. These forms have movable parts (door and drawers) and so the relationships change in time as these enclosures function'. The fiber gallery offers fresh dimensions of verbal nonsense, the artist's soul-baring every bit as tangled as the fibres he works with. Listen to the voice of Walter G. Nottingham; 'I feel pain from my world - I scream, but it does not relieve the pain. I don't know what I want, but I am constantly finding what I don't want. I search for the forms of things unknown. Fabric can and often does have within its aura a pent-up energy, an intense life of its own. I am not trying to make the visible seen, but the unseen visible'.

This exhibition is a rueful comment on the American style of presentation; it is the same technique as saturation bombing, and just about as effective. Once the noise of creation has passed, and the fall-out of tortured souls dispersed, life goes on; a few breathless dirt-caked critics survive to breathe in the purer air of mass production; a Schaeffer pen is a much lovelier object than most of the things in this collection.

Charleroi

Abstracts by Soulages

The monumental works of Pierre Soulages (aged 54) are now on view at the Palais des Beaux-Arts at Charleroi until December 31st after being shown in London, Oslo, Copenhagen and Zurich. An austerity of drawing and economy of detail, powerful monochrome applied vigorously in black toned with blue, and great intersecting rhythms – such are the characteristics of Soulages which, though seemingly primitive, conceal tremendous powers of expression.

From Sonneberg

The World of Toys

The town of Sonneberg, in the very heart of Thuringia, has for more than two centuries been the capital of the manufacture of wooden toys. In the nineteenth century dolls from Sonneberg were exported throughout the world. The sensitive technique by which they were made justified their international reputation. Now, as well as children, collectors and teachers are flocking to the Musée des Arts Décoratifs in Paris (107, rue de Rivoli) where, until January 15th, there is a selection of German toys from the museum at Sonneberg – an enchanted world of marionettes, clockwork toys, dolls and wooden animals.

1. Whistling bird,
wood, length 13 cm.
Sonneberg.

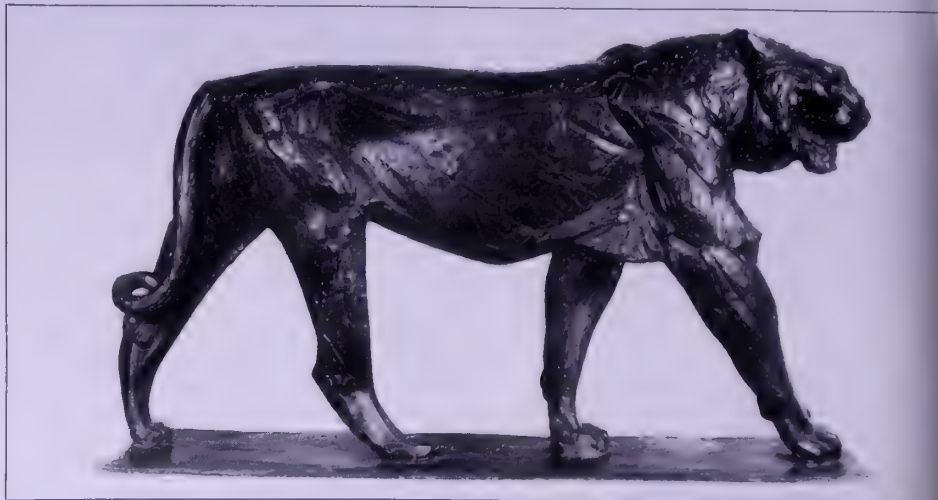


Munich

Tribute to Edvard Munch

For some years Edvard Munch (1863–1944), the greatest of the Norse Expressionist painters, lived in Germany. Until December 30th the Haus der Kunst is exhibiting his most important works. Influenced in turn by the Impressionists, by Gauguin, Van Gogh and Seurat, he developed his own style in symbolical paintings haunted by death, love and solitude. At the age of 40 he finally settled in Norway where he retreated within himself, produced a large number of disquieting self-portraits and only rarely showed his neurotic compositions. Today there is a museum in Oslo which bears his name and contains the greater part of his works.

3. REMBRANDT BUGATTI. *Tiger*, 1907.



2. FRANÇOIS POMPON. *Cock*, bronze.



Evreux

Lithographs by Max Ernst

Max Ernst (83 years old) remains, with Salvador Dali, the last *monstre sacré* of the great days of Surrealism. Humorous collages, strange frottages, obsessive and disturbing visions, imaginary landscapes: all the poetic dreams, of a virulence which age has not softened, can be seen in the collection of lithographs on exhibition until November 30th at the museum at Evreux in Normandy.

Saint-Germain-en-Laye

Lyrical canvases of Bertholle

At the age of 63 the painter Jean Bertholle has remained faithful to an abstract art combining severity with fantasy in a sort of baroque lyricism where the brushwork, the deep and luminous tones and the easy interplay of variations bear a truly individual stamp. Musée Municipal, Place Maurice Berteaux, until November 30th.

Saint Denis

Originality of Steinlen

The real originality of Steinlen (1859–1923) beginning to be recognised once more. The museum at Saint Denis, near the famous basilica a few kilometres from Paris, is paying a deserved tribute (until November 18th) to a skilful *imagier* who, after being one of the great who frequented the *Chat Noir*, worked for all the humorous papers of his day. But from the *Belle Epoque* Steinlen illustrated particularly street scenes and popular life. His war scenes have keen sense of the dramatic and his works reveal talent, then quite unusual, for visual diagrams. His social and humanitarian outlook was expressed too in political satire. That he was a realist, but a sympathetic one, is proved by a number of sketches he devoted to cats in which, in a few strokes, he captured their sinuous grace and suppleness. The world in which he lived recalled by seventy drawings and some two canvases (many lent by the Louvre).

Two great Animal Sculptors

At the Salon d'Automne at the Grand Palais this year until November 12th are two interesting retrospective exhibitions devoted to sculptors of the beginning of this century, revived animal sculpture.

François Pompon (1855-1933), most of whose works are in the museum at Dijon, seems to have discovered the secret of the stylised art of ancient Egypt. While acting as assistant to Rodin for a long while he quietly pursued his own career and only achieved recognition on the eve of the 1914 war.

Rembrandt Bugatti (1887-1916) has only been known to the public for a few years. Son of

Carlo, ornamentalist and decorator (whose astonishing ideas in furniture have also recently been rediscovered), and brother of Ettore Bugatti the famous car builder, Rembrandt Bugatti was self taught, fascinated since his childhood by model making. He left Milan, studied the technique of the masters in Paris, and polished his style by making numerous sketches of animals at the Jardin des Plantes in Paris and at the zoo at Antwerp in Belgium. Influenced in turn by classical taste, Impressionism, by the Fauves and Cubists he worked his material into rough shapes the composition of which was not appreciated by his contemporaries. About forty of his bronzes, admirably cast by Hébrard, reveal the spontaneity of this misunderstood revolutionary genius.

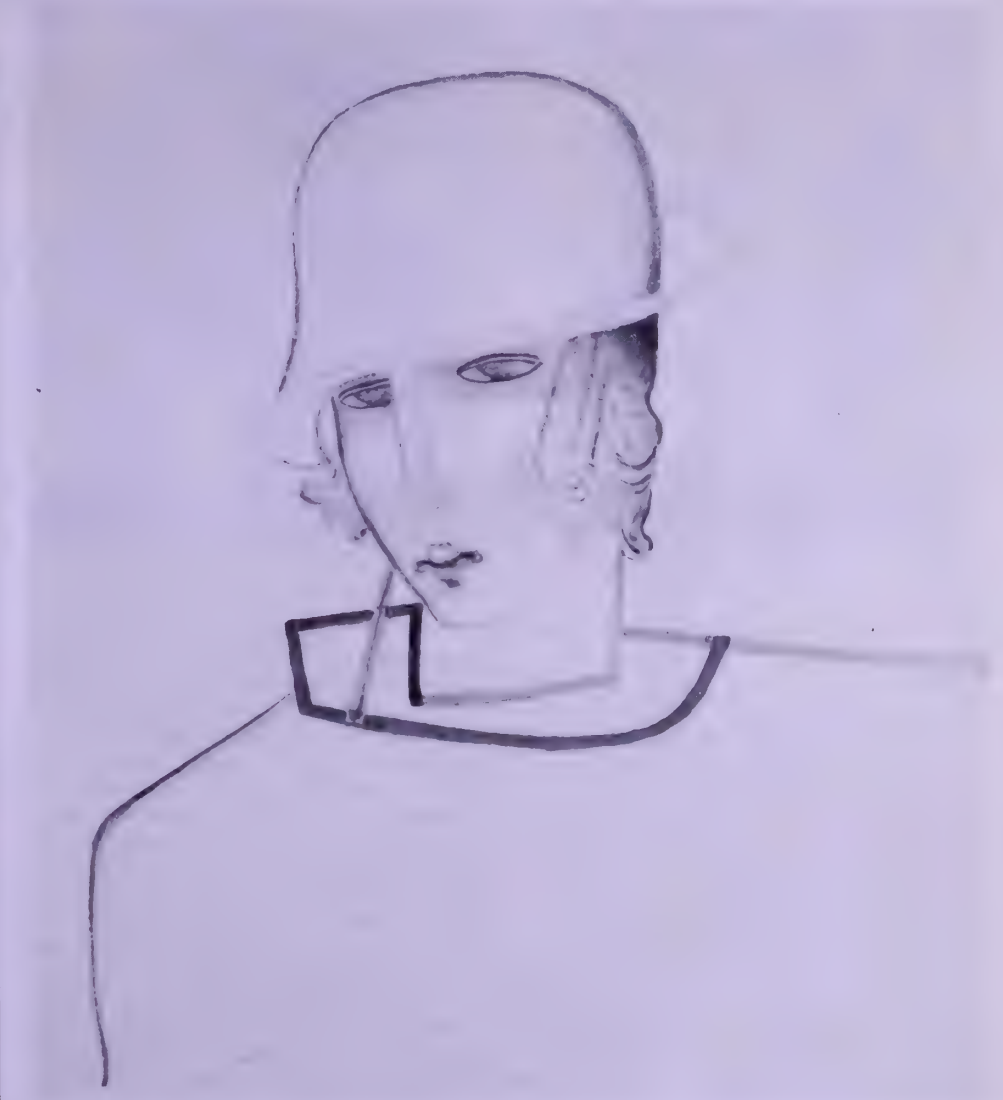
Gouaches and sculptures of Csaky

The Hungarian Joseph Csaky came to Paris (on foot) at the age of 20, and about 1911, was an adherent of Cubism. Closer to the full volumes of Maillol than to the reliefs of Rodin, his baroque style of restrained lyricism was never far from nature. A student of the architectural sculptures of the cathedral builders, he described himself as a *tailleur d'images*, like a craftsman of the Middle Ages. Csaky died in Paris in 1971 at the age of 83. The gallery *Dépot 15* (15, rue Saint Denis at the very heart of the rebuilt quarter of Les Halles) is showing, until November 30th, sixty of his sculptures and, even less well known, about a hundred of his gouaches and drawings.

JOSEPH CSAKY. *Woman standing*, marble, 1913. Height 0.80 cm.



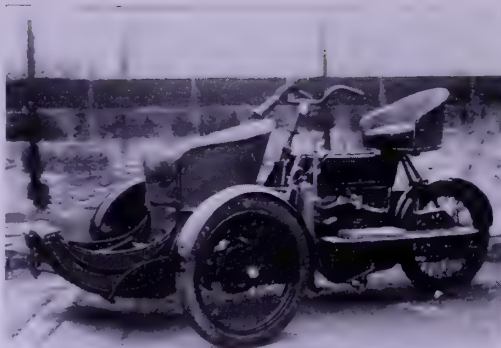
5. JOSEPH CSAKY. *Woman*, gouache, 1926



Gérald Schurr

Art despatch from Europe

International Salerooms



1. Riley Tricar, 4½ h.p., 1904. £3,000 (\$7,200). Bonhams, July 5.



2. Swiss pewter wine flagon by Andre Utin of Vevey, 13½ inches, 1777, £620 (\$1,448). Phillips, July 19.



3. Rare Imperial German parade helmet of the Garde du Corps, c. 1860, £680 (\$1,532). Phillips, September 11.



4. One of the Forres Communion Cups, £7,000 (\$16,800). Sotheby's Gleneagles, August 30.

First let us go out of our way to pay a tribute to a great motoring pioneer. Amazing as it may seem it is 75 years since the late Peter Riley made his first motor car, indeed the Riley Cycle Co., of Warwickshire was founded in 1898. Not even British Leyland seem to have made much fuss about this most important date in the history of motoring in spite of the fact that the marque is one which over the years has attracted the attention of thousands of fans to whom Falcons and Imps are names to conjure with. On July 5 Bonhams sold what is believed to be the oldest running Riley Tricar in existence, a 4½ h.p. model of 1904 which fetched what seems to me, an old Riley driver, the very reasonable price of £3,000 (\$7,200). It is very pleasant to be able to record that Mr. Riley's widow is still very much alive and indeed, by an extraordinary chance living in the house in Warwick, in which her grandfather, a distinguished architect lived. I invite all readers to raise a glass to her and to her late husband and the splendid cars he made.

Pewter is getting to be an 'in thing', indeed when one contemplates the imminent publication of a book on Channel Islands pewter, the mind begins to boggle, but Swiss wine flagons are obviously scarce things. My wife swears that pewter imparts a metallic taste to wine so perhaps the buyers at Phillips sale on June 19 were only buying for ornament but a 9¾ inch flagon by Jacob Valin of Geneva, 17th century, made £200 (\$480), a 12¼ inch 18th century one, £320 (\$768), and a 13½ inch one by Andre Utin of

Vevey, dated 1777 and, to me, astonishing, £620 (\$1,448). Whether it was the extra ¾ inch, the name of Utin, Vevey as a place or the fact that it was dated, that made the crucial difference, I don't know, but there it is. Militaria are becoming a most absorbing field for collectors and in my future issue I will devote some space to a Wallis and Wallis sale. The Lewes auctioneers have now built up a quite remarkable reputation and the catalogues are real works of reference. For the moment, suffice it to say that Phillips came up with a most attractive helmet on September 11, a parade helmet of the German Imperial Garde du Corps, a curiously Franglais sounding name, complete with a highly ferocious eagle obviously either about to devour a baby or to tear Prometheus' liver. This was bought for £680 (\$1,532) and one can imagine its proud owner taking a turn around the park in it to the envy of all.

Sotheby's had their annual sale at Gleneagles on August 30-31 and the top price was £8,640 (\$20,640) for a Herring of a farmyard scene which had, as British sporting pictures are increasingly doing, come back from New York. Quite the most interesting item was a piece of ecclesiastical silver, another of these cases that lead people to feel that the Church whether in Scotland or in England should not be allowed to dispose of its plate. The two Communion cups from the Kirk at Forres, (shades of Macbeth!) and the pieces of a somewhat mysterious history but of their immense importance there can be no doubt.



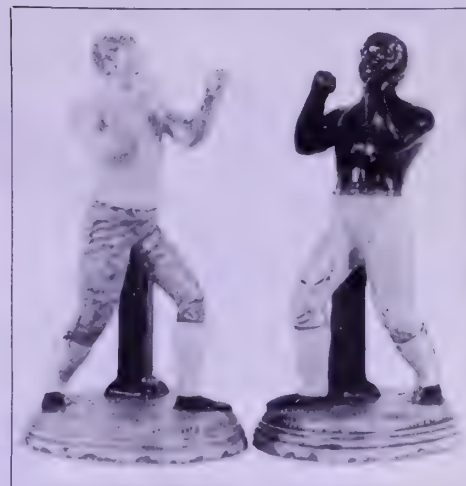
5. ALEXANDER NAYSMITH. *A Welsh Castle*, £540 (\$1,296). Sotheby's Gleneagles, August 31.

6. The Cheltenham Railway Disaster Cup, £320 (\$768). Sotheby's Belgravia, September 13.



8. Pair of Staffordshire Figures (left to right): Tom Molineux and Tom Crib, £270 (\$648). Sotheby's Belgravia, September 20.

Three Vyse
Fairies
(left to right):
The Flower Seller,
£40 (\$480);
The Shawl, £220
(\$880); The Pedlar,
£600 (\$600).
Sotheby's Belgravia,
September 20.



They are inscribed as having been given by John Nolson in 1643 and having been repaired in 1711, but Sotheby's in their catalogue notes suggested that it was far more likely that they were completely re-made in Inverness at the latter date, probably by Simon Mackenzie. If this be so, the two cups and one other communion cup at Inverness are the only recorded Inverness ones of the first quarter of the 18th century and the price of £7,000 (\$16,800) seems a real bargain. The other eight lots in the sale were all medallions, either in wax or glass paste by the great James Tassie or by William Tassie or by John Henning. In view of the current price of Wedgwood portrait medallions, no doubt upped by the National Portrait Gallery exhibition and the publication of Robin Reilly's catalogue, the prices seemed modest. £340 (\$816) was paid for a glass paste of Robert Wallace, signed Tassie. F., £504 (\$504) for one of Sir Thomas Miller, £140 (\$140) for one of Admiral Keppel, £110 (\$264) for one by Henning of the Earl of Lauderdale, £52 (\$52) for a wax of Alexander Waugh. The other lots were all £70 (\$168) or £75 (\$180). Now the current price of Grey's book, James & William Tassie, a most modest work is £120 (\$120)! Why were the medallions themselves so cheap? By the time this is printed we shall know what Louis Taylor's get for their copy of the vast volume Tassie and Raspe catalogue which comes up in October. It will certainly be far more than any of these medallions fetched. Another highlight in the sale was of paintings by Alexander

Naysmith, recently so sought after. The one we illustrate sold for £540 (\$1,296) which seems nothing especially if one thinks that in the Christie sale at Croxteth Hall, which will have to have full comment next month, the ebullient Roy Miles paid the record sum of £89,250 (\$214,200) for the Richard Ansdell of 'The Waterloo Cup' almost three times the previous top price for an artist who, five years ago, would have been rated way below Naysmith.

Although the Bond Street opening remains traditionally late, Sotheby's Belgravia burst into the fray in mid-September. On September 13 was a silver sale which after the impressive Birmingham and Sheffield Bicentenary exhibitions seemed certain to impress. The top price was £1,300 (\$3,120) for one of the most ghastly Victorian ewers ever made. Theoretically a claret jug, it was made by Joseph Angell for the Great Exhibition of 1851 and its, to quote Angell's pamphlet, 'embellishments of boys engaged in gathering grapes etc.' had to be seen to be believed. Angell sold the one he exhibited at the Exhibition to a Lady of Rank but one could commission it at £55.10 (\$132.24). Obviously someone did, for this one was inscribed, 'Purchased by William Quilter at the Great Exhibition of 1851. With the prize money gained by the exhibition of Cape Heath'. Who or what 'Cape Heath' was, we sadly are not told. Perhaps some reader can enlighten us. Another fascinating piece of Victoriana which made £320 (\$768) was a George II baluster mug made by Jonathan

Fossy in 1739. It was chased with a picture of the steam-engine Stiletto pulling a passenger train towards eleven runaway coaches and an inscription about its presentation to Henry Wilkinson for his part in rescuing the passengers in the Cheltenham railway disaster of 1851. What exactly Mr. Wilkinson did, I am not clear and the extract from the Cheltenham Chronicle, which Sotheby's published in the catalogue did not help. Anyway the vast sum of £30 (\$72) was collected on his behalf, the cup was bought from Martin and Baskett of Cheltenham for £5 (\$12) and was given to him with a purse of 25 sovereigns. Who did the chasing and who paid for it, isn't clear either. Perhaps that was the silversmiths' contribution to the public rejoicing.

On September 20, Belgravia went in for English Ceramics and £2,100 (\$5,040) was paid for a very rare Dorothy Doughty Royal Worcester model of her own pet indigo bunting. This model, obviously dear to her heart was made in 1937 for the Christmas trade but was, supposedly because of the lack of flowers, a complete and utter flop and only six or seven were ever made. The same price was paid for a pair of 'Sèvres' porcelain glass coolers, probably Coalport and certainly very beautifully decorated. A large and exceedingly rare pair of Worcester Japanese Bamboo vases modelled by Hadley and dated 1880, fetched £900 (\$2,160) which shows what Henry Sandon's book is doing for 19th-century Royal Worcester. The Carruthers Gould First World War Toby Jugs in a set of 11, which

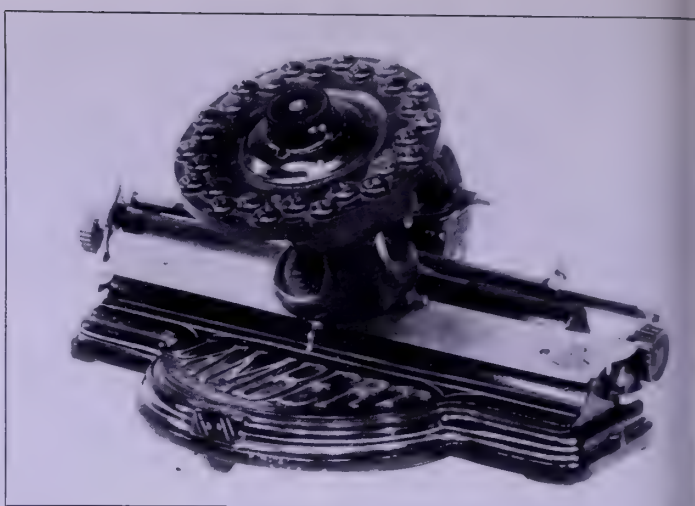


9. DANTE GABRIEL ROSSETTI, *Drawing of a Nude Girl holding Loving Cup*. £1,050 (\$2,520) Christie's, October 1.

10. A Berliner hand-driven Gramophone with records and accessories. £1,050 (\$2,520). Christie's, October 2.

11. A Lambert Typewriter, 1901, Unsold. Christie's, October 2.

12. Brass Relief, *The Stallion, Black Eagle*, £73.50 (\$176.40). Christie's, October 4.



included Kitchener made £850 (\$2,020) and just to show how the commemorative market is rising the Coalport Diamond Jubilee Vase of 1897, one of a limited edition of fifty made for Osler's of Oxford Street went for £750 (\$1,800)! But the main interest of the day was the collection of pottery figures by Charles and Nell Vyse. They set up a pottery in Cheyne Row in 1919 and, apart from simulated oriental ware which was their real passion, produced limited editions of London figurines. There were 30 of them in this sale and the auctioneer's estimate was from £25 (\$60) to £300 (\$720). In fact the cheapest was £120 (\$288) and of the three we illustrate, the Flower Seller was £200 (\$480), the 'Shawl' £220 (\$528), and the Pedlar, £250 (\$600). And finally to point a contrast, among many Staffordshire figures, the very rare pair of the boxers Tom Molineux and Tom Cribb could only reach £270 (\$648). What moral one draws from all this I don't know, unless it is that everyone whose parents and relatives assiduously bought pottery and porcelain from Selfridges, Maples, Harrods, Fortnum's, in the Twenties should be searching the attic frantically.

Christie's opened in October in a burst of Victoriana. We go to press just too early to go into full details but I illustrate some interesting items with their prices. The exquisite Rossetti nude drawing is one of the studies for the now lost

painting, *The Loving Cup*. This quite enchanting girl, far too lovely to be called in the PRB's favourite term 'a stunner' was sold for £1,050 (\$2,520). The next day was given over to mechanical marvels including a superb 1893 Berliner hand-driven gramophone maybe by Kammerer & Reinhardt of Waltershausen in its original fitted packing case with illustrated label plus among other things, three hearing tubes, twelve original needles, spare belt, table clamp and spanner! There were also six 5-inch records including 'My name is the Gramophone'. At £1,050 (\$2,520) it will give someone untold joy. In a selection of early typewriters, (Parke Bernet having had their first computer sale, can ours be far behind?), there was a very fine Lambert machine of around 1901. 1973 is supposedly the centenary year of the typewriter and we are promised various centenary books. We are also promised, its publishers, George Allen and Unwin say on November 8, just after you have had this magazine, Michael Adler's *The Writing Machine* which, if we are to believe Mr. Adler himself in a letter in the Times Literary Supplement will prove to us that typewriters are considerably more than one hundred years old. The curious thing is that Christie's in a catalogue which was in my hands in early September quote chapter and verse about the Lambert from Mr. Adler's as yet unpublished book. Where, oh

where did they see it? Be that as it may, this lovely object was unsold!

On October 4 was Victorian furniture etc., in which quite the most important piece was mahogany cabinet designed by E. W. Godwin as a chimneypiece and made by William Watt who exhibited on his stand at the Paris exhibition of 1878. Sketches for it exist in Godwin's sketch books in the V. & A. and a photograph of it on Watt's stand in Paris, so few pieces of the period can be better documented. The piece is now wholly decorated by Whistler who was originally asked to do the dado on the Paris stand. In the end, he decorated the whole thing and characteristically called it 'Harmony in Yellow & Gold'. The piece was acquired by Pickford Waller, a friend of Whistler's and a collector of his work. It was then somewhat modified but it has remained in the Waller family ever since. This classic example of the Aesthetic Movement was sold for £8,400 (\$20,160). There was also a collection of Brass reliefs, the property of Mrs Ian Fleming and no doubt useful for concealing some of Bond's secret weapons. These charming objects are often seen still in antique shops and for the record, four charming ones went as follows: the stallion, Black Eagle, illustrated, made £73.50 (\$176.40), the pair of Chinese musicians £57.75 (\$138.58), and the virile Harlequin £57.75 (\$138.58). GUY MANNER

Books Reviewed

English Delftware Tiles

By Anthony Ray

287 pages, 828 illustrations,
including colour

London: FABER AND FABER

£12.00

The illustrations in this book (some 780 in black and white and 48 in colour) make one surprised that no general pictorial reference book of English delftware tiles was attempted long ago, except that the labour of assembling all the material was so daunting. The author has studied an immense number of tiles, undertaken some tough detective work in establishing their origins and dates, traced the sources of a vast number of the designs, and brought together much new material about the tile trade and manufacture. Rather than add to the body of scattered monographs about particular types of tile, he has performed the much more valuable task of bringing all his findings together in this single attractive book. The illustrations record the vast majority of English tile themes, decorative borders, frames, and corners. It is indispensable for the collector of English tiles and of any tiles related to them.

Few people will fail to be astonished by the wide subject matter of our English tiles, ranging from Biblical illustrations and popular scenes of the early eighteenth century, sometimes naive and accidentally comic, to floral designs and birds, some remarkable animals, ships, landscapes, coats of arms, and buildings, and reflecting contemporary taste for *chinoiserie* and for the rococo and neo-classical styles. The most valuable part of the book from the collector's point of view lies in the descriptive notes and comparisons which accompany each of the illustrations, in which an immense knowledge of tiles is unassumingly condensed.

This is more than a collector's book of reference. There are lucid sections describing traditional Dutch (and by inference English) methods of making, glazing, painting and firing tiles. These sections not only explain technicalities such as the nail marks which appear on many examples, the use of pricked papers for laying out designs, stencils, and powder-grounds, polychrome pigments and *bianco sopra bianco*, but they also promote appreciation of the tile-makers' difficulties and the causes of defects and variations which the collector is likely to come across. The author also presents guiding points for distinguishing between Dutch and English tiles. On the basis of sherds excavated from kiln-sites he also throws new light on the old and difficult question of distinguishing between the products of London, Bristol, and Liverpool factories.

Given the types of design favoured for domestic architecture in eighteenth century England, and the limitations of decorating tiles by hand, some speedier method of manufacture was almost bound to be devised. The idea of the printed tile was in the air some time before it was followed up commercially in the 1750s, and as so often happens with inventions, more than one man claimed to have discovered the new process. Sadler's exhilarating realisation of the possibilities of the printed tile is described from contemporary documents, and the tiles themselves are amply illustrated. One cannot help regretting that the wood-block tiles of 1756-7 were unsuccessful (and now so rare) and were so soon superseded by the finer copper-plate



1. Tile painted in blue with a blue powder-ground, probably from London, c. 1740. Faber and Faber.



2. An unusual tile: polychrome flowers within a *bianco sopra bianco* border on a toned tin-glaze, Bristol, 1760-70. Faber and Faber.



3. An early tile printed from copper-plates by John Sadler of Liverpool, c. 1760. Faber and Faber.

English Delftware Tiles

The Anti-Rationalists

An Inventory of the Historical
Monuments in the City of York
Volume II: The Defences

Clockwork Music

The Artists of Northumbria

technique. This process introduced tiles with detailed designs drawn from literary and topographical sources, and went far beyond anything the hard-pressed artisan painters could undertake, but it lost some of the traditional qualities of delftware.

Many of the simple hand-painted tiles illustrated are lovely examples of the gentle informality and verve which belong essentially to the tin-glaze technique and are found in English tiles especially, whose charm is all the greater because they did not always come out exactly as intended. By contrast, this orderly, authoritative, and well-produced book seems to have come out just as the author and his publishers intended, and will be welcomed by all who are interested in delftware or its social background.

ALAN CAIGER-SMITH

The Anti-Rationalists

Edited by J. M. Richards and Nikolaus Pevsner

210 pages, numerous illustrations

London: THE ARCHITECTURAL PRESS

£6.00

Anthologies of part articles from a magazine may not at first sight seem more useful than a pot-pourri, and could appear self-indulgent. But *The Architectural Review* (from which this book draws all except three of its nineteen articles) is different. For many years it has been publishing articles on architectural history that have been not only useful and interesting but often main sources of important information; as a result, unless one has a complete run of the journal easily accessible, the appearance of a volume such as this is quite justifiable.

The article takes us among the highways and byways of architecture and the applied arts at the turn of the nineteenth to twentieth centuries in all their variety. Some deal in detail with particular aspects of major figures – David Walker thus gives detailed coverage to Charles Rennie Mackintosh's early work, while Edward Pond's 'Mackmurdo Gleanings' contributes new information on a number of points. While such figures are by now relatively well known, the articles on Bohemian cubist architecture (by Jaroslav Vokoun), the Hungarian Art Nouveau architect Ödön Lechner (by Ferenc Vámos) and Aladár Árkay, another Hungarian, who continued what Lechner attempted and also to some extent reacted against it (by Balazs Dercsenyi), bring information to English readers that, if it is available is so only to those who can also read Czech and Hungarian.

Other articles, such as those on Spanish Art Nouveau architects contemporary with Gaudi, or Wagner and the Vienna School, deal with subjects of varying coverage in English which have possibly been subsequently more fully dealt with elsewhere. Articles on the Watts Chapel at Compton or the Black Friar pub in London may seem in such company perhaps a bit peripheral, but it would be a grey world were minority cults and enthusiasms not allowed to hold the stage from time to time. Anyway, the book signs out with a bang – Sir Nikolaus Pevsner's 'Nine Swallows – No Summer', first published in 1942, a still classic account of English architecture about 1900 and its intriguing position in the context of the Modern Movement, a phenomenon of promise that never achieved fruition or fulfilment.

The book is well produced, edited, annotated and illustrated, and a minor source of entertainment is to be had from the chapter headings, each of which is in a different and appropriate style of lettering.

BENEDICT READ

An Inventory of the Historical Monuments in the City of York Volume II: The Defences

The Royal Commission on Historical Monuments, England

205 pages, numerous illustrations, maps and diagrams

London: HER MAJESTY'S STATIONERY OFFICE

£7.25

Town defences are one of the most neglected aspects of our national heritage. Volumes have been written on castles and individual monuments have often been studied in the greatest detail, yet town defences have been almost totally ignored. There is only one modern study of the subject, H. L. Turner's *Town Defences in England and Wales* (1971), an excellent book which is primarily concerned with economic and financial questions. The publication of the Royal Commission volume on the defences of York is, therefore, an important event.

A great many English towns preserve, to a greater or lesser extent, portions of their defensive walls and gates. At York they survive in an exceptionally complete form and, since there is in addition a mass of documentation, an unusually comprehensive study can be made. The authors of this volume have seized the opportunity to the full and the result is a book which goes far beyond purely local interest. Some of the earlier Royal Commission volumes were confined to the laudable but limited task of presenting an unadorned record of surviving monuments, with little attempt to relate buildings to the social and historical conditions which produced and preserved them. This dry approach has been increasingly modified since the war, but seldom so successfully as here. This is not to say that the task of recording what survives has not been properly performed; the walls and gates of York are presented in admirable detail and, as usual, a mass of plans, drawings, and photographs are included. This makes it possible for anyone to acquire a detailed physical knowledge of the York defences. The Inventory forms the major part of the volume, although even here what may be termed the social history of the walls is included. The material surveyed is almost exclusively mediaeval, but three important eighteenth century buildings within the castle complex are included, the Debtor's Prison, the Assize Courts, and the Female Prison. The Inventory proper is preceded by a lengthy introduction, which gives an overall survey of the history and development of the defences, with a useful section on their manning and maintenance. The wide range of comparisons with other English defensive systems makes this introduction an important contribution to the meagre literature on town defences as a whole.

It is inevitable that in a volume of this sort there are points of disagreement, and the present reviewer could draw up a list of details which appear open to question. However, these are matters of opinion and interpretation, rather than

of fact. Perhaps the only general criticism is that such matters of opinion are occasionally presented as if they were fact, particularly in relation to the dating of forms of masonry and architectural details. However, there is no doubt that this book is a splendid achievement, and it is worth mentioning that at the price it is also a considerable bargain. Eventually there will be some five volumes devoted to the city of York as a whole, and, on the evidence of those who have appeared so far, they will themselves form a monument worthy of their subject.

ALAN BO

Clockwork Music

An illustrated History of Mechanical Musical Instruments from the Musical Box to the Pianola from Automaton Lady Virginal Players to Orchestration

By Arthur W. J. G. Ord-Hume

334 pages, numerous illustrations

London: GEORGE ALLEN AND UNWIN

£5.95

*'And the night shall be filled with music,
And the cares that infest the day
Shall fold their tents like the Arabs
And as silently steal away.'*

In 1898 the makers of The Cabinet Roller Organ used the poetry of Longfellow in advertisement to help sell their music machine which they described as 'capable of rendering all kinds of music – psalm tunes, hymn tunes, songs and dances'. Constructed of gilt walnut it was so complete with six tunes for the sum of 55 shillings.

Mr. Ord-Hume's book is full of such interesting period pieces. The author describes his work succinctly in the preface, calling it a cross between 'a scrapbook' – a collection of interesting, amusing, trifling and dated ephemera, and an illuminating history of mechanical music. Advertisements, catalogues and newspaper articles are allowed to tell the greater part of the story, with the author appending only short introductions to each section and an explanatory caption to each piece of contemporary material. Much of what published in this book has already appeared during the past eight years in *The Music Box*, the Journal of the Musical Box Society, but it is here gathered together for the first time for expert and general reader alike.

Nine chapters take the story of mechanical music from its beginnings three hundred years before the birth of Christ, when perhaps the first mechanical organ was in use, to the development of the gramophone as a viable commercial proposition in the early years of this century. In the route we are introduced to the incredible automata of the eighteenth century, including Vaucanson's artificial duck which could eat, drink, digest, excrete and preen its feathers, and the crude but fascinating man-eating musical tin. One of the treasures of Tipu, Sultan of Mysore, which can now be seen in the Victoria and Albert Museum. The musical box proper is dealt with fully, its development traced from the popular sixteenth-century flute playing clocks, through the finely produced 'cylinder' boxes of the late eighteenth and early nineteenth centuries, to the cheaper if slightly inferior 'disc' boxes of the late Victorian age which together with the player did much to spread a knowledge and love of music to all but the poorest in the land. Following this the development of mechanical organs and

is described. Their popularity is hardly surprising in an age when they were the only means by which those lacking musical talent could hear good music well played in the comfort of their homes. The book ends with an extremely useful appendix listing the known mechanical musical instruments and their makers.

The whole makes a fascinating story well told by an author who is perfectly qualified for the task: being himself a collector, restorer and historian of mechanical musical instruments. He has already written two more detailed works on his subject but this is his first more popular venture and must be accounted a great success. His enthusiasm for the subject is obvious and quite infectious, though this very enthusiasm does sometimes carry him too far too fast, leaving the impatient reader gasping. But in general this is a fine introduction to an enchanting subject and must surely remain a standard work for many years to come. To those already initiated in the subject it needs no introduction, but it must be strongly recommended to the general reader who is here to find here much to help him forget the confested day.

G. M. WILSON

The Artists of Northumbria

A Dictionary of Northumberland and Durham painters, draughtsmen and engravers, 1647-1900 Artists of the Regions series

By Marshall Hall
72 pages text, 33 plates
Newcastle upon Tyne:

MARSHALL HALL ASSOCIATES
£10.00

The enthusiast for a minor English artist or group of artists runs the risk that others will be fired by his message, and so turn modest collectors' queries into dealers' merchandise. But, such is the nature of the compulsive collector, the chance is abundantly worth taking; for how otherwise can a personal pleasure be shared and, in the process, redoubled? Mr. Hall is evidently an enthusiast for artists of the North-East corner of England and has his own collection of their work. His book is to some extent a labour of love, since he has published it himself; and he has others of the same sort in mind, which will build up into a series of references for collectors. So his venture must be applauded on all counts, having made an excellent start on his own home ground.

At the moment's thought brings to mind half a dozen notable names from Northumbria: Berwick, the Richardsons, James Wilson Carmichael, Liddell Clennell, the Crawhalls, John Martin. But Mr. Hall looks farther afield, to a surprising number of artists born in the North East who made their names in the wider world. Joseph Barber, William Roxby Beverley, the Dalziel brothers (certainly, etchers count), Myles Birket Foster – and we have only turned the first few pages. After the familiar names come the less familiar ones; and it is here that the picture fancier is likely to make his 'finds'. Sensibly, Mr. Hall dedicates most of his illustrations to these. They are not only a reminder of the universality of English landscape painting in the latter part of the nineteenth century, and an indication of the pleasure awaiting any collector with the confidence to leave the well-trodden tracks which lead to Bond Street.

DENIS THOMAS

Books Received

The Grammar of Ornament

Illustrated by examples from various styles of ornament

By Owen Jones

Facsimile reprint

400 pages, 112 colour plates

and 127 line drawings

London: VAN NOSTRAND REINHOLD

£15.00

The Drawings of Paul Cézanne

A Catalogue Raisonné

2 Volumes

By Adrien Chappuis

Translated from the French

288 pages text, 1391 illustrations

London: THAMES AND HUDSON

£50.00 the set, in slipcase

The Needlework of Mary, Queen of Scots

By Margaret Swain

128 pages, 77 illustrations

12 colour plates, 13 diagrams

London: VAN NOSTRAND REINHOLD

£3.50

Francis Danby: Varieties of

Poetic Landscape

Catalogue Raisonné

By Eric Adams

207 pages text, 160 illustrations

and 6 colour plates

London and New York:

YALE UNIVERSITY PRESS

for the Paul Mellon Centre for Studies in British Art (London) Ltd.

£9.50

The Cecils of Hatfield House

By David Cecil

320 pages, 120 illustrations

and 32 colour plates

London: CONSTABLE

£4.50

European Flower Painters

By Peter Mitchell

272 pages, 340 illustrations

and 48 colour plates

London: ADAM AND CHARLES BLACK

£6.75

Burne-Jones

By Martin Harrison

and Bill Waters

209 pages, 280 illustrations

and 50 colour plates

London: BARRIE AND JENKINS

£10.50

Studies in Early Impressionism

By Kermit Swiler Champa

106 pages, 137 illustrations

and 27 colour plates

London and New Haven:

YALE UNIVERSITY PRESS

£7.95

Inverary

and the Dukes of Argyll

By Ian G. Lindsay

and Mary Cosh

487 pages, 48 plates

and 114 illustrations

Edinburgh: EDINBURGH UNIVERSITY PRESS

£15.00

Landscapes and Seasons of the Medieval World

By Derek Pearsall

and Elizabeth Salter

252 pages text, 66 illustrations

and 8 colour plates

London: PAUL ELEK

£8.80

The World Museums Guide

A Selective guide to 200 of the

world's most interesting Art

Museums and Galleries

Edited by Barbara Cooper

and Maureen Matheson

288 pages with illustrations

London: THESOLD, SOTHEBY PARKE BERNET

in association with Qantas Airways

£3.75

The Treasures and Dynasties of China

By Bamber Gascoigne

Photographs by Christina Gascoigne

and Derrick Witty

256 pages, numerous illustrations

London: JONATHAN CAPE

£4.95

The Living Treasures of Japan

Introduction by Bernard Leach

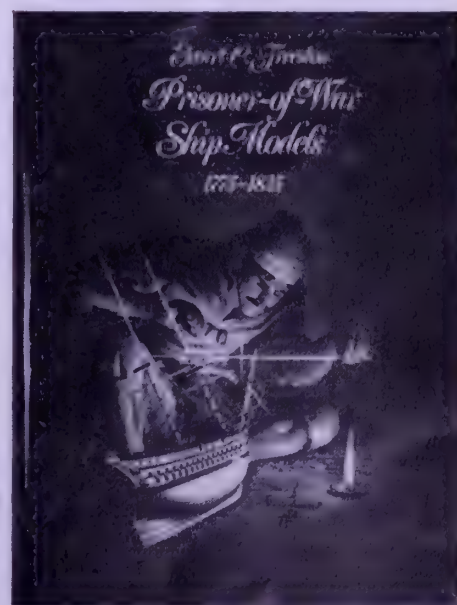
Interviews and text by Barbara Adachi

Text in English and Japanese

92 pages, 96 colour plates

London: WILDWOOD HOUSE

£10.00



The first definitive analysis of the ship models made by Prisoners of War of the Napoleonic era. How they were made; how to recognise them; their value today. 192 pp 11½" x 8½", over 130 illustrations, 1 colour plate. Price £8.50 net.

Brochure and catalogue available free from Nautical Publishing Co. Ltd, Nautical House, Lymington, Hants. SO4 9BA. Telephone 2578.

The Connoisseur's Diary

David Coombs



Chinese black lacquer box with incised gold designs, 15th century AD, diameter 12.5 cm. From the Garner collection on display at the British Museum (until 2nd December), this is the first large-scale exhibition in the West devoted to the art of Chinese lacquer. The collection will afterwards be divided between the British and the Victoria and Albert Museums.



Francis Danby, *View of the Avon Gorge*, oil on panel, dated 1822 included in an exhibition, 'The Bristol School of Artists', Francis Danby and Painting in Bristol 1810-1840, at the City Art Gallery, Bristol from 4 September-10 November, 1973.

At the V. and A.

One of the most spectacular vistas in the Victoria and Albert Museum, that of the Raphael Cartoon Gallery from the top of the stairs leading from the English Primary Galleries, has been further enhanced by the installation of a unique Italian Renaissance bronze fountain. Largely the work of the Florentine sculptor Giovanni Francesco Rustici, c. 1506-11, the fountain has been removed from the grounds of Woolbeding House, Sussex, where it has stood from the end of the eighteenth century, when, presumably the octagonal stone and marble surround was constructed. A replica is to be installed at Woolbeding whilst the original is on indefinite loan to the Museum from the National Trust, largely for conservation reasons.

One of the most remarkable known pieces of Chinese carved red lacquer has been acquired from an American collection by the Victoria and Albert Museum. It is an early Ming Imperial table which was made for the court of the Emperor Hsüan Tê, 1426-35. The purchase was made possible through an anonymous benefaction of £50,000 sent to the museum in 1972 with the note: 'I think it would be nice if the V and A used the money to buy some specific thing'.

Furniture restoration

This September saw the beginning of the second one year's course in the restoration of antique furniture at West Dean College, Chichester, Sussex. It is run in association with the British Antique Dealers' Association and the high standard of the results of the first year's students has surpassed all expectations. Other courses are being considered, for instance in textiles, ceramics, books, stone masonry and clocks, but despite a desperate shortage of skilled restorers, these are being held up for the lack of suitable tutors. Further details of the courses available can be obtained from the Secretary, The British Antique Dealers' Association, 20 Rutland Gate, London SW7 1BD.

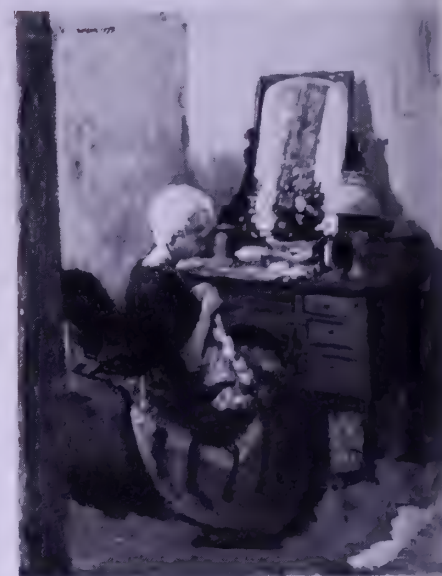
Swiss Arms and Armour Institute

Little more than a year after its opening at the Chateau de Grandson, the Swiss Arms and Armour Institute seems bound to become a major international centre. Designed for the use of museums, collectors, dealers, publishers and authors, the Institute also has large workshops for restoration and conservations of weapons of all kinds. There is a library and photographic archive and also a department for advising museums on questions of organisation and display. The Institute also hopes to become the centre of information when questions of authenticity are disputed, and is at the moment engaged on a large-scale revision of Stöckel's important book on gun-makers and their marks. Other publications are planned. Mr. Eugen Heer is the founder and director of the Institute; Ministre Georges Filipinetti (owner of the Chateau de Grandson) is president of the Comité d'Honneur, which numbers among its other members, Mr. Claude Blair of the Victoria and Albert Museum, London, Prof. Dr. Walter Hummelberger of the Historisches Museum der Stadt Wien, and Dr. Helmut Nickel of the Metropolitan Museum of Art, New York.

New sculpture gallery

Relatively little noticed at the time a new gallery devoted to English sculpture 1600-1850 opened

earlier this year at the Victoria and Albert Museum. The room is huge but the subtlety of the light ensures that everything can be seen to best advantage - whether it be a large church monument or a small sketch model. Of the former there is an anonymous masterpiece erected as a memorial to her brother and nephew by Mary Martin who died in 1764 aged ninety-seven; and of the latter a tiny piece of serendipity in terracotta by Thomas Carter of Chalon Chute. There are also some extraordinary sensitive portrait busts by the little known Joseph Wilton.



The recent paintings of Charles McCall are generally small and invariably intimate: interior from drawings done in the houses of his friends and patrons, views in the Chelsea streets near his studio, and a series of delightful variations on the theme of his wife at her dressing table. They are the work of a painter who has remained heedless of passing time and changing fashion in his use of a traditional, figurative style that he adapts to the manner and mood of his chosen subject in a very few, basic colours, yellow, black, blue and red. There is a one man exhibition of his pictures at Ash Barn, Stroud, near Petersfield Hampshire from 11 November until 16 December. Another exhibition is planned next year in London at the Gallery Edward Harvan Bourne Street, Chelsea.

Carr of York

John Carr of York (1723-1807) was arguably the leading provincial architect at work during the latter half of the eighteenth century. A man of considerable energy, his output included great country houses, town halls, Assize Court, Assembly Rooms, town and village planning schemes for Harewood and Buxton, and proposed colliery village for Elsecar, with detached and semi-detached cottages. Carr also designed and superintended the building, or rebuilding of dozens of bridges. An exhibition of drawings, furniture and photographs has been timed to coincide with the 250th anniversary of John Carr's birth. It has been organised by Dr Ivan Hall at the Ferens Art Gallery, Kingston upon Hull, 17 October-11 November.

In the Galleries

English Sporting Paintings

9 October – 3 November, 1973
Arthur Ackermann and Son Ltd.
3 Old Bond Street, W1

Reviewed by SIBYLLA JANE FLOWER

Ackermann's Autumn Exhibition is dominated by two superb works by Stubbs, one for sale and one on loan. The former (see illustration) depicts a typical Newmarket scene, Lord Farnham's chestnut colt with jockey, boldly set against the linear patterns of a judge's box. Blues and creams predominate, the blue of the jockey's cap and colours harmonising with the blue of the sky and likewise, the cream of the clouds and the wooden boxing. The painting dates from between 1767 and 1775.

The second Stubbs, a signed work, is on loan from a private collection and depicts Lord Grosvenor's 'Bandy' held by his groom with a terrier in attendance. The painting is a similar size to the Newmarket scene, 40 by 50 inches, and the scene is set against an extensive river landscape.

An exhibit which should not be missed by those interested in the work of Stubbs is the watercolour drawing made by William Woollett of Stubbs's *Spanish Pointer* in preparation for the line engraving which Woollett made and published in 1768.

The painting of the dandy Count Alfred D'Orsay on horseback at Hyde Park Corner is signed and dated by John Ferneley Senior, 1823; a carriage designed by D'Orsay is depicted on the left and also the Achilles statue which was put up by the ladies of England to honour the Duke of Wellington. The painting is a worthy commemoration of one of the more colourful figures of the second quarter of the 19th century.

It is rare to find glimpses of the social life of the race-course in paintings of the subject; the careful depiction of a motley crowd of ladies in carriages, gentlemen, and an assortment of hangers-on, lends an especial interest to William Tasker's painting of Lord Westminster's 'Cardinal Puff' with Sam Darling up, winning the Chester Tradesman's Plate in 1839. In a fine Henry Alken Senior of the 1848 *St. Leger*, the emphasis is entirely on the close finish.

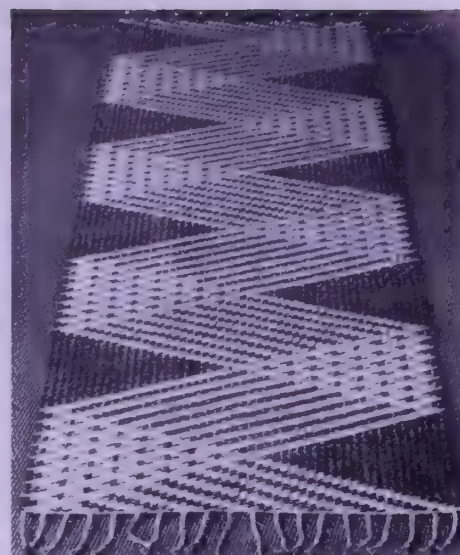


1. GEORGE STUBBS.
Lord Farnham's chestnut colt with jockey at Newmarket, 40 x 50 inches.
Arthur Ackermann and Son.

Peter Collingwood

7 November – 30 November 1973
British Crafts Centre
43 Earlham Street,
Covent Garden WC2

Reviewed by DAVID COOMBS



2. PETER COLLINGWOOD.
Shaft Switching 30, 1973, mohair, horseshair and wool, 36 x 78 inches,
British Crafts Centre.

Peter Collingwood practices his art with all the skill of the dedicated craftsman. Instead of paint, canvas and brushes he uses warp, weft and the loom. Instead of colours he has chosen tone. The results can be staggeringly beautiful – some of his rugs have been designed with such sensitivity, with such harmony of pattern and texture, that it is difficult at first to touch them with the hand, let alone tread upon them. And yet there is no rule that excludes a work of art from being appreciated by the eye as well as the foot. The rugs are made by the Shaft Switching technique, Peter Collingwood's own invention which allows him to weave complex designs relatively quickly. Another invention is that of the Macrogauze where the weft has been replaced by an aluminium rod, which allows the vertical warp to rove freely in a series of more or less complex designs. These are made as hangings and have an uncannily remote, flat attraction. A new development promises to be exciting, with the furtherance of the idea of the macrogauze into a three-dimensional form where the action of the loom seems to have been caught by the artist in mid-movement: making lines in space with ravishing effect.

Systems 2

25 September – 13 October 1973
Concourse Gallery
Polytechnic of Central London
35 Marylebone Road, NW1

Reviewed by GEORGINA OLIVER

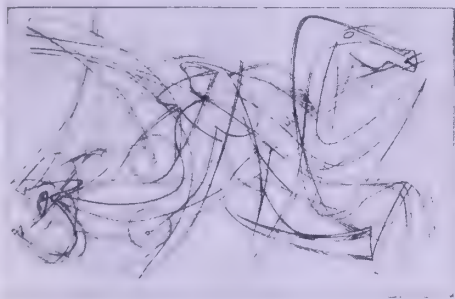
Richard Allen, a member of the Systems group of artists who use painting, reliefs and other constructions to find an expression for precise structures and their permutations, has been invited to arrange exhibitions at the Polytechnic of Central London, that vast, modern educational building opposite Baker Street Station. A certain percentage of the displays are to be devoted to art, while others will be on management and technological themes. This is an interesting step towards taking fine art out of the vacuum it all too often resides in.

Systems II follows the larger Arts Council show, which toured Britain from 1972 to 1973, and was first seen at the Whitechapel Art Gallery

The present exhibition is of smaller pieces, but it is well laid out and a good opportunity for seeing together again the creative output of these similar aimed artists. Richard Allen feels that since the Whitechapel show 'there has been a tremendous public awakening to the meaning of Systems'. On first viewing, the artists' explorations in the constructivist tradition were thought by many to be too dry and complicated.

Rather than being intrigued by the exhibitors' methods, visitors complained that the preparatory graphs and drawings hung with the main works increased the confusion. Now people are beginning to see the link there is between the degree of random order contained in each unit of a systematic framework and philosophies, which they can accept and understand in other disciplines, for example, linguistics and mathematics, architecture and logic, structuralism and the thoughts of Karl Popper.

Stephen Bann's introduction to Systems I traced the development of the movement historically and pointed out similarities with linguistic and structuralist theories. Richard Allen's Systems II coincides with the Design Activity International Conference held at the Polytechnic, and Philip Steadman's catalogue text refers to architecture, computer science and Karl Popper. Although such a non-insular approach to art is definitely to be encouraged, it must be underlined that these are only excellent comparisons; they are metaphors not synonyms for an art whose express intention is to avoid all imagery, and just to be.



3. S. W. HAYTER. *Pegasus* 1951, burin impression before addition of soft ground and four colours, second state. Christopher Drake.

S. W. Hayter Early and Recent Etchings and Engravings

31 October – 21 November 1973

Christopher Drake Ltd.,

47 Albemarle Street, W1

Reviewed by PAT GILMOUR

Herbert Read suggested that before Hayter's work in Atelier 17, gravure, 'the Cinderella of the Arts', had never realised half its potentialities, while in 1957, Bryan Robertson called the artist 'the greatest living engraver'. Yet, with the exception of the Victoria and Albert Museum retrospective in 1967, the last decade has seen few exhibitions of his work in Great Britain although despite that fact, such is his influence, that his name will crop up in one's discussions about prints at least thrice weekly.

So this exhibition at Christopher Drake is not only a rare chance to see his work, but proffers an unusual aspect of it, since it includes unique

working proofs, among which are impressions of the first linear stage in burin of some of his most famous simultaneous colour prints. This could have meant the exhibition was mainly of scholastic interest, offering museum curiosities, rather than the fully considered work completed by the artist, but I'm bound to say that the tensions, arabesques and spatial fluidity of his burin engraving (which he followed Hecht in reinstating as a creative rather than reproductive tool), seem to me far superior to his final, and to my taste, rather overworked definitive statements.

Hayter's own practice appears to have followed quite closely the procedure outlined in the didactic teaching methods of Atelier 17 set down in 'New Ways of Gravure'. The freely cursive burin line he begins with is counterpointed, then developed: with tricky soft-ground textures from nylon hose to crêpe-de-Chine; with inkless intaglio creating white relief (which he incorrectly claims to have initiated in Atelier 17, but which was used by Nesch at least seven years earlier); and with multicolour combinations, ingeniously printed, but often confusing and overriding rather than complementing the powerful formal qualities earlier present in the work. Where 'before' and 'after' examples of the same print occur, I have absolutely no hesitation in finding the pure work of the burin infinitely preferable to the complex accumulation of textures and colours usually superimposed.

Indeed, I have heard it said, that Hayter had nothing to say, but discovered 99 ways of not saying it. It's a savage comment, and quite overlooks the beliefs his work often attests – of the indivisibility of medium and idea constituting originality, of art as an intuitive expression of the spirit and imagination outside obvious and immediate experience, (as he put it, offering an escape into life rather than out of it). On the other hand, this particular selection leads one to speculate whether he has not made rather too heavy an attempt to legislate for spontaneity, and to feel that science and intuition have been uneasy bedfellows, the former seducing the latter with an infinite fascination for technique. Every exhibition, particularly one giving a partial view, encourages different opinions. But it may be that Hayter's most potent influence resides in his highly articulate propaganda for printmaking as a major medium, in his idealistic concept of the community workshop, rather than in his aesthetics.

An exhibition of watercolours by Anthony Gross painted in France in the early 1930s will be on show at the Maltzahn Gallery, 3 Cork Street, W1 from 17 October to 9 November.

Jacob Epstein: The Rock Drill Period

16 October – 9 November 1973

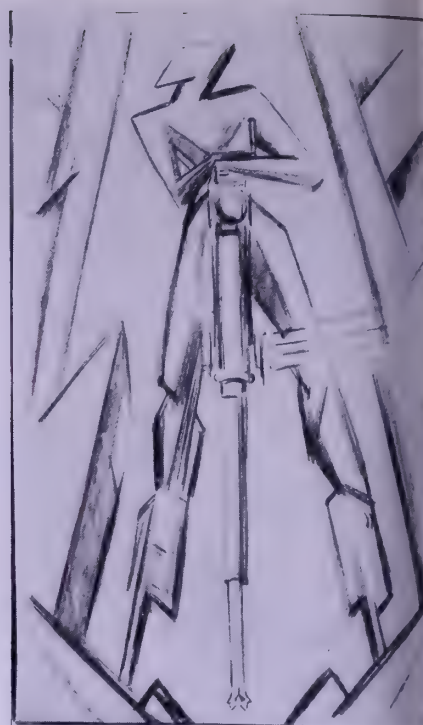
Anthony d'Offay,

9 Dering Street, New Bond Street, W1

Reviewed by MARINA VAIZEY

The work of Jacob Epstein (1880–1959), New York born, of Polish-Jewish parentage, and a British citizen since 1907, was in his lifetime a subject of controversy, and has remained so.

The present exhibition is the result of many years' assiduous collecting. The catalogue contains what amounts to a blow by blow description of the contents of the exhibition, (centred round the Tate Gallery's bronze *The Rock Drill*),



4. JACOB EPSTEIN. *Study for Rock Drill*, 1913, black crayon 26½ x 16½ inches, signed and dated. Anthony d'Offay.

by Richard Cork, a critic whose own book this period of British art will soon appear, and who is arranging a major Arts Council exhibition on the subject of British visual innovation in the fine arts around the years 1910–18.

The sculpture itself, and the drawings, some of them, dating from the years 1910 to 1919 many of which are directly related to aspects of *The Rock Drill*, and others of which show related preoccupations demonstrate what Richard Cork justly describes as Epstein's 'impressive and reaching attempts to join in the dialogue then being conducted by the sculptural vanguard throughout Europe'. The *Rock Drill* itself as a work of art has undergone several metamorphoses; when exhibited in 1915, the original work was a plaster figure, the driller, made in 1913, set on top of a real mechanical road drill which was in turn mounted on a triangular plinth. Later the plaster was kept as the sculpture without its 'ready-made' mechanical base, and finally in altered form cast in bronze. Richard Cork interprets the alterations as changing the effect of the *Rock Drill* from 'an agent of destruction into a castrated victim of the mechanistic age'. The title Epstein gave to the bronze, when exhibited in 1916, was *Torso in Metal from The Rock Drill*, although this is the work now formally called *The Rock Drill*.

The exhibition of drawings begins with *One of the Hundred Pillars of the Secret Temple*, probably 1910, and connected with an unrealised project for a 'sort of 20th century Stonehenge' which Epstein and Eric Gill hoped to collaborate on as a vast, monumental outdoor work in a site of about 6 acres in Sussex. This drawing clearly indicates too Epstein's then preoccupation with both archaic and primitive figures, which is so apparent in the suggestive motifs of his controversial Oscar Wilde memorial in the Père Lachaise cemetery, Paris, shown in the exhibition by a vigorous design of 1910 for this project happily realised.

Because evidently advised Epstein to abandon intense interest and excited concern with the ancient Egyptian, African, Polynesian art. The present exhibition demonstrates the abandonment of the conscious use and use of primitive art, but in the ease with which Epstein, in the drawings now, conveys enormous physical energy and itself in moods of hostility, aggression, powerful sexuality, the adjective primitive is really out of place.

Jewellery by Wendy Ramshaw and David Watkins

Goldsmith's Hall, London EC2, October and afterwards at the Crafts Centre, 111 South Molton Street till 31 October and 31 November.

Reviewed by CAROLINE SHAW

The husband and wife share an exhibition, comparisons are inevitable. Clearly they influence each other, and Wendy Ramshaw and David Watkins are no exception, but it would be surprising if the point entirely not to see how differently different they are too.

Like so many craftsmen today, they delight in the machine, using its precision, its infinite possibilities to the full. Without a jeweller's lathe Wendy's elaborately turned spindles and sinuous geometry could not be done, ditto David's highly polished dancing forms. Both draw their imagery from mechanical, electronic and even space-age impulses; in many ways they reach out beyond the machine aesthetic to someone like Fernand Leger, and touch technology.



WENDY RAMSHAW. *Set of four rings*: covered in white enamel and ivory with 18 ct. gold. Mounted on brass. Photograph: David Watkins.

Of the two, Wendy is better known. For the last ten years she has concentrated on making jewellery and this shows in the fluency with which she handles her materials; in the last four years her style has grown stronger and more defined. Even in the eighteen months since her (unprecedented) award winning exhibition at the Council of Industrial Design (*The Connoisseur* May 1972) the cluster rings, the apocalyptic spikes, the smooth gold and silver rods and rings inlaid with delicate enamels – in fact all the familiar features – have grown more luscious and the harmonies of colour, curve and line more complex and more confident.

This autumn Wendy uses sand-blasting for the first time, to the cluster rings it adds a soft mysterious resonant light and a bloom to the gold which is very pretty; the spikes, the Bosch-like chessmen, combine with enamelled discs and rings and semi-precious bands; and from new big square pendent necklaces float electronic rhythms in gold and silver graphic patterns, some smooth and shiny, some blasted matt. Illustrating how she takes control of the tiniest detail there are simple necklaces of short gold rods inlaid with enamels a wasp stripe wide – each band and whole bead so balanced, that the whole is a single rippling stream of multi-colour, quite beautiful.

Underlining Wendy's idea that each piece has a life as an art object independent of whoever wears it, she has made show-case boxes for necklaces and turned towering stands for the rings in brass and nickel silver; it is hard to tell where one ends and the other begins.

No surprisingly David Watkins's contribution is more sculptural. His pieces have a sense of energy released. He creates space with strong off-centre circles, either flat and enamelled or in the round, and balanced with squarish geometric shapes which fly away from each other. Most magnificent are his acrylic and gold torcs made of acrylic rod bent and then cut at intervals on a lathe and the gaps filled with gold to make a smooth continuous curve, it is jointed at the back and finally sandblasted which gives it a rich translucence; the total effect is so poised, so perfect, it bears no trace of the tricky technicalities required to combine the two materials.

Old Master Paintings

15 October – end December 1973
Brian Koetser Gallery,
38 Duke Street, W1

Reviewed by SIBYLLA JANE FLOWER

One of the most impressive paintings in the Autumn Exhibition is also one of the most important, not only because works by the Master of the Winter Landscapes are few and far between, but also because this is one of exceptional quality. Furthermore it is possible to connect it with a drawing in the Hermitage.

It is tempting to illustrate the windmill alone from the Cornelis Vroom beach-scene so fine are the details set against a back-cloth of cloudy sky. But a reproduction of the whole painting shows Vroom's sure sense of composition and the subtlety with which he has linked the two principal features of windmill and galleon.

The most important still-life in the exhibition is certainly the Frans Snyders scene in a fish-market in which the painter characteristically indulges himself as far as types, and textures, and colour goes, filling the picture space with as many



6. CORNELIS VROOM.

Windmill on the banks of an estuary, canvas. Brian Koetser Gallery.

fruits-de-mer as he does in other examples depicting fruit and flowers. In strong contrast is the atmospheric Willem van Aelst still-life on copper, signed and dated 1647, of a mouse nibbling at walnuts; these are depicted on a stone slab on which stands a candle which is not however used as a source of light. There is also a colourful Pieter Snyers still-life of irises, peaches and seashells, and a fully-signed Daniel Seghers cartouche of flowers framing a Madonna and Saints.

Mention should also be made of a David Teniers pastoral scene: a shepherd piping to his sheep at sunset.

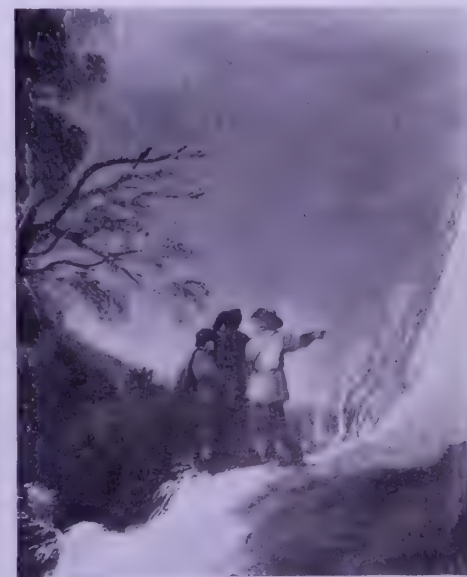
Old Master Exhibition

15 October – 30 November 1973
Lincoln-Graphic Ltd.,
32 Brooke Street, Holborn, EC1

Reviewed by NICHOLAS USHERWOOD

Despite its rather misleading title (taken from the design agency its owner, Denis Webster, also runs next door) this is a well-managed Old Master gallery in an area not generally renowned for them.

The owner's personal preference is for Flemish and Dutch 16th and 17th century and English 18th century and all the works in this exhibition, the fourth since the gallery opened, are from this period. Among the earliest paintings are a pair of small copper panels on Bacchanalian themes by Hendrik van Balen, both in superb condition and in splendid 18th century wood frames. The



7. PIETER MOLYN. *Peasant Scene*, 17 x 14 inches. Lincoln-Graphic Gallery.

figures have a lot of charm and a robust vitality so often lacking in Flemish mannerist painting. Also from this same period is a rich and evocative Italianate landscape by Bloemart.

Moving on to 17th century Dutch painting there are four extremely interesting works by Molyn, Lagoor and Roos. Molyn had a huge reputation in his day for his paintings of peasant life, but now, unaccountably, he has become somewhat neglected. The very striking peasant scene here is very characteristic of his style with a curious strip of lighter colour running diagonally across the composition to create a rather eccentric and arbitrary quality that is oddly very memorable. Lagoor's forest landscape, in the manner of Jacob van Ruysdael, is pleasant without being quite of this same quality. The pair of animal pictures by Johann Roos, however are, technically of quite remarkable quality. Roos had a great reputation in Northern European courts for these kind of animal paintings before his career was 'interrupted', as the dictionary puts it, by his death in a fire trying to save some of his works.

In the 18th century the emphasis is on English painting and two De Louthembourg landscapes, one of them attributed, are outstanding. The attributed one showing peasants at a brick kiln is, with its cool fresh tonality (and more interesting subject matter), the more likeable – the other though of great quality is De Louthembourg more in the manner of Wynants or Berchem. Also of this date is a very attractive seascape by Thomas Whitcombe – a strong and simple composition of shipping in high seas with a nicely observed oily, angry, green sea.

With just twenty-five or so paintings this is not a large show but an immensely worthwhile one for shrewd collectors. Furthermore there is some refreshingly honest and informed advice on hand to make the journey even more interesting!

Ad Dekkers

5 September – 2 October 1973
Lucy Milton Gallery,
125 Notting Hill Gate, W11

Reviewed by PETER FULLER

The extraordinarily reductionist work of Ad Dekkers is immediately intriguing – even if only because of its inevitability and uncompromising consistency seen in terms of his overall development. This new series of reliefs largely involves the process of cutting simplistic grooves into an all white painted surface. The incisions frequently consist of straight-forward delimitations, redefining – with a stark purity – the shape of the 'picture' surface. Because they are open reliefs, they engage the supporting wall in the work. Within these strikingly naked elements, Dekkers disguises a considerable complexity of vision. An interesting aspect of his work is his search for a democracy in symmetry: that is for the visual representation of a non-hierarchical symmetrical ordering.

An artist to whom Dekkers is invariably compared is Piet Mondrian – although the similarities between the two can be deceptive. In his definitive text on Dekkers, Leering rightly emphasises that the young artist draws primarily on the unsolved questions which Mondrian's art raised, rather than re-engaging with Mondrian's context as a mode of working.

Nevertheless, that which Dekkers shares with

Mondrian is a remorselessness – a capacity to pursue his constructivist inquiry with an almost dogmatic exactitude, however apparently restrictive the discipline might at first appear. The peculiar intensity of his recent work derives almost exclusively from this single-minded determination. He has reduced his practice as a creative artist to taking away small segments of matter from an all-white, uniform surface. Nevertheless, Dekkers' work is in no way polemical and is still solely involved with formal questions, and intimately preoccupied with the specific ambiguities of working in relief through subtraction rather than addition. In the end, of course, Mondrian himself crossed over into a painterly mysticism. Perhaps this is a danger in Dekkers' recent developments. His process of denial, of aesthetic ascetism, now poises him dangerously just above a threshold of negation of his art practice altogether – and yet he shows no signs of abandoning his basic constructivist principles.

Art in Europe

7 November – 23 November 1973

M. Newman,

43a Duke Street, St. James's, SW1

Reviewed by DAVID COOMBS

Of the forty-nine pictures in this exhibition more than half, and some of the most outstanding are in watercolour. But first the oils: there is a large masterpiece by Heinrich Johann Zugell, inscribed 'Munchen' and signed and dated 1876. This is a splendid picture in every way: as a composition with two teams of strong, still oxen, patient grazing sheep, geese on the hill beyond, and a path winding through a wood, a ploughman and his boy; and it is painted with a delicate touch that accentuates the light and shade as well as the dominant median tones. A 'painter's picture' pure and simple is *The Sunbathers* by Henry Scott Tuke which is a study of two nude boys (the same model perhaps) in an odd combination of perspectives that serves to direct the whole attention towards the really superb painting of a torso.

Among the watercolours John Frederick Lewis is represented by *Posada de Trinidad*, which it would not be unfair to describe as 'typically fine' full of the life and sparkle and bustle of a Spanish inn. A more studied design by Jean Baptiste Detaille seems somehow appropriate for its subject *Morning Parade at the Tower*, with the band in undress uniform and an elderly Yeoman Warder acting as guide to a group of silk-hatted



8. FRED. E. J. GOFF.
Broadway Wharf, Linchouse,
watercolour. M. Newman.

swells, including a charming lady with a blue cravat. There are one or two drawings of interesting modern topographical artist D Flanders, including a particularly fine one of Berkeley Square; and a delicious series of watercolours of late Victorian London by E. J. Goff of which *Broadway Wharf, Linchouse* is the perfect peach.



9. AELBERT CUYP.

Cavaliers and other figures,
panel 23 x 29 inches, signed. Hal O'Nians.

Old Master Paintings

until December 1973

Hal O'Nians,

6 Ryder Street, SW1

Reviewed by NICHOLAS USHERWOOD

Looking round some of the Old Master galleries this autumn one might be forgiven for thinking that the supply of good paintings had begun to run dry. The number of fine things to be found at Hal O'Nians shows that this is not yet, altogether true. The 'house style' he basically Flemish and Dutch 16th and 17th century and Italian and French 17th and 18th century, and though there are some splendid works from other periods, this is where most of the best paintings are to be found. And the best of these are their marvellous Aelbert Cuyp, one of the Beit Collection, *Cavaliers and other Figures near a Castle*. It possesses all those qualities which made Cuyp such an immense influence on English 18th and 19th century landscape painting. He succeeded, quite effortlessly, in combining apparently irreconcilable qualities – the time-golden nostalgia of Claude's ideal world with Dutch concern for the detailed observation of natural phenomena – intangibles and tangibles tantalisingly and magically fused. It is, in intense, emotional qualities, an art with strong affinities to both Turner's tinted misty allegories of nature and Constable's solidly earthy vision of England, where realistic and imaginative qualities are mixed with that same easy, unselfconscious naturalness to very similar effect.

There are a number of other nice Dutch century paintings though none possess quite the magic of the Cuyp. In particular a delightful small Jan Steen of a characteristically chaotic 'S. household', which possesses a beautiful signal the one Thieme Becker took, in fact, as the model for his dictionary. Of equal quality too, a signed and dated skating scene by Isaac Ostade where, instead of taking the more usual high and distant view-point, the artist goes down on the ice, with the milling figures around one. It is a bold idea and the free handling of the paint matches it, creating a tremendous vital scene of bustling humanity.

Manzoni

October - 16 November 1973

al College of Art Gallery

ington Gore, SW7

viewed by GEORGINA OLIVER

Exhibitions Organiser, Roselee Goldberg, has
ted at the Royal College of Art, not so much
rt school gallery, but more of an information
re or forum, where staff, students and public
ell as international artists, scholars and critics,
meet to discuss the concepts and practice of
ent mainstream art.

When Piero Manzoni died of cirrhosis and
eme exposure in the winter of 1963, he was
in his 30th year, but his artistic activities had
cipated most of the premises taken for
ated by the present avant-garde.

he exhibition at the Royal College of Art
fusses on a specific aspect of Manzoni's
elopment, arguably the most important,
ely the *A-chromes*. Entirely white composi-
ions intended to be read as colourless, they were
ited by the artist in Milan in 1957, as a new
oach to picture making, which ruled out any
he figurative, symbolic or even relational
ent possible in a straight painting. They
nified matter and process.

Each *A-chrome* an expressive, textured
material, such as crinkled linen coated with
kin, fibrous strands of raw cotton, smooth felt,
the rabbit fur, stones, polystyrene or stitched
fabric squares, was isolated and presented in a
porial format. The implication was that canvas
as other artistic media are organic entities in
themselves, artworks not just instruments.

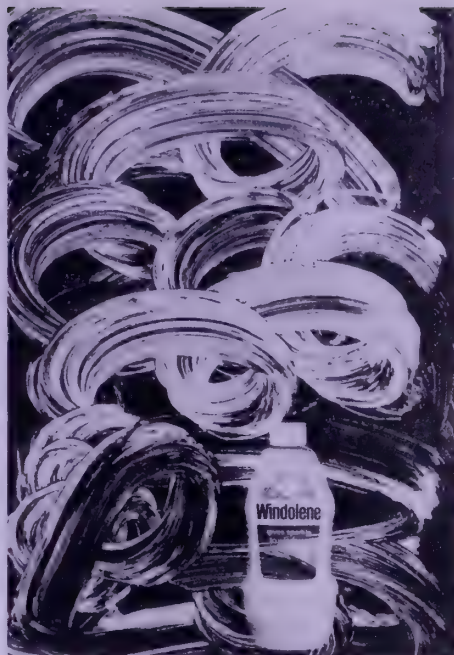
entioning *A-chromes* in a paper called
'Towards an Organic Painting', Manzoni stated
'The picture is the space in which we are free to
vent, over and over again, the art of painting
e search continuously for our first image's.
e *A-chromes* reflect Manzoni's most consistent
line of enquiry they are but a part of his complex
original dialectic on the role of the artist as
cr or communicator.

Manzoni was a forerunner in the field of art as
a be-trotting function oblivious of frontiers.
To demonstrate his interest in infinity, he traced
sire, rectilinear pen strokes on scroll-like
lengths of paper, which he rolled up and placed
in cardboard cylinders, saying, 'I shall leave one
ample in each of the major cities of the world
ur length equals the sum of the earth's
circumference.' He also made an 'upside down'
postal christened *Socle du Monde*, an anti-
sculpture ironically designed to hold the world
up



IO PIERO MANZONI.

TI Base of the World, metal bronze, 1961.



II. MICHAEL SMITH. *Casual Print VII*, 1973,
silkscreen, 64 x 46 cm. *Serpentine Gallery*.

Serpentine 1973

Serpentine Gallery,
Kensington Gardens W2

Reviewed by PETER FULLER

Throughout the summer, the Serpentine Gallery
staged a series of exhibitions devoted to painting,
sculpture, photography and graphics under the
banner of *Serpentine '73*. Taken together, the
programme amounted to a survey of the visual
arts in Britain at the moment and it is useful to
look back and see what conclusions, if any, can
be drawn from it. Perhaps inevitably, they are
largely negative: the tone of the series was very
much one of stasis and marking time. The
innovatory, exploratory impulse which lay
behind so much visual art activity in the sixties
appears to have been arrested, and in its place has
come a certain complacency - a preparedness to
re-engage with old, essentially aesthetic problems
without any serious intention of discovering
fresh solutions.

The Serpentine Painting - shown during July -
demonstrated this most strongly of all the shows.
Much of the work was produced in an empty
mood of defiance. Almost necrophiliacly it
flirted with the notion that 'Painting is Dead.'
Every artist, with the exception of Michael
Ginsborg, appeared obsessed with this concept -
but none had anything new to say about it.
Richard James responded with a deliberately
hysterical theatricality - engaging in grand scale
painterly smearing and daubing, and issuing a
statement about, 'theatrical, rhetorical, dramatic,
tipsy, loud, indiscreet, heavy going, rose-
scented, banale, slithering, slide glimpsing,
hedonistic, rapturous, passion on the sleeve,
burlesque, gallumping, absurd with aspirations to
greatness,' kind of work. While Daniel Dahl
moved to the opposite extreme and negated
everything except painted frames and empty
space. Neither artist would produce 'paintings'
of this kind at all but for the essentially economic
critique of the limitations of painterly practice
which has swept through the art world in the last
few years. But neither of them came remotely
close to the provision of new solutions: every-
thing they had to say had long ago been explored

by such remote pioneers as Oldenburg and Yves
Klein respectively.

Something similar could be said about the
Sculpture show. Here, it seemed that derivative
parody of recent developments had replaced the
former genuine desire to extend the context of
the art experience.

Even in the graphics show, this vacuousness
continued: as everywhere, it was combined with
an adroitness and a competence in pointing to the
problems - even a skilled visual wit, nowhere
better demonstrated than in Michael Smith's
Casual Print VII, illustrated here.

The Floating World

20 September - 25 November 1973

Victoria and Albert Museum,
South Kensington, SW7

Reviewed by DAVID COOMBS

When faced by a major exhibition at an import-
ant museum, there is a temptation to assume that
some of the exhibits at least will aspire to the
regions of high art. To approach this exhibition
thus would be misleading and probably unpro-
ductive as the catalogue on occasion unwittingly
proves. The Ukiyo-e style, (pictures of the
floating world), derives its name from a corrup-
tion of the Buddhist idea of the transience of life.
In the seventeenth century the effective power of
government in Japan moved to the newly
founded city of Edo (modern Tokyo) and with it
came a rapid expansion in numbers of the mer-
chant classes. Their rise to wealth did not bring
with it an opportunity to improve their social
position - the rigid, hierarchical nature of the old
Imperial system prevented this. In consequence,
they could only spend their money on the many
pleasures of city life - that floating world which
these prints reflect. They are in truth illustrations
with all the subtleties, crudities, beauties, humour
and excesses of the genre: theatre, women,
landscape, nature, myths and legends, warriors
and gods. The prints have been chosen from the
30,000 or so in the Museum's permanent collec-
tion supplemented by some early examples from
the British Museum. The setting, designed by the
Museum's own staff, evokes the interior of a
Japanese house. The catalogue illustrates every
print on exhibition and is available direct for
£2.75 plus postage and packing.



12. KATSUSHIKA HOKUSAI. *Iris, pinks and a
kingfisher*, c. 1830. *Victoria and Albert Museum*.

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The Connoisseur in January



December Cover

FREDERIC REMINGTON.

The Bronco Buster.

Bronze, copyright 1895.

The '21' Club, New York.

The January issue celebrates the centenary of Sir Winston Churchill's birth-year in 1874. Among the articles included are:

A Message from Baroness Spencer-Churchill

1874: The Political and Social Scene

by Asa Briggs

Diary of 1874

Elegant Extracts

Pottery and Porcelain in 1874

by Geoffrey A. Godden

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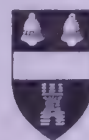
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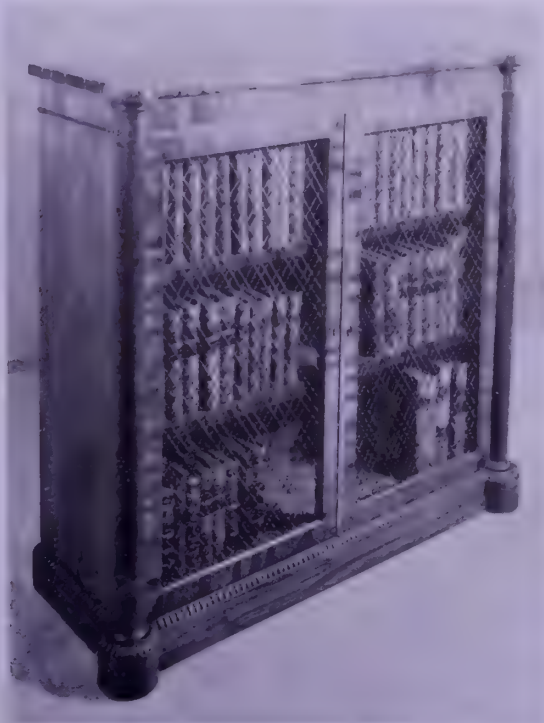
A small inlaid Sheraton Mahogany Chest of Drawers with flush top and four pine lined drawers with well figured tops. Width 33½ inches, Depth 18 inches, Height 32½ inches.



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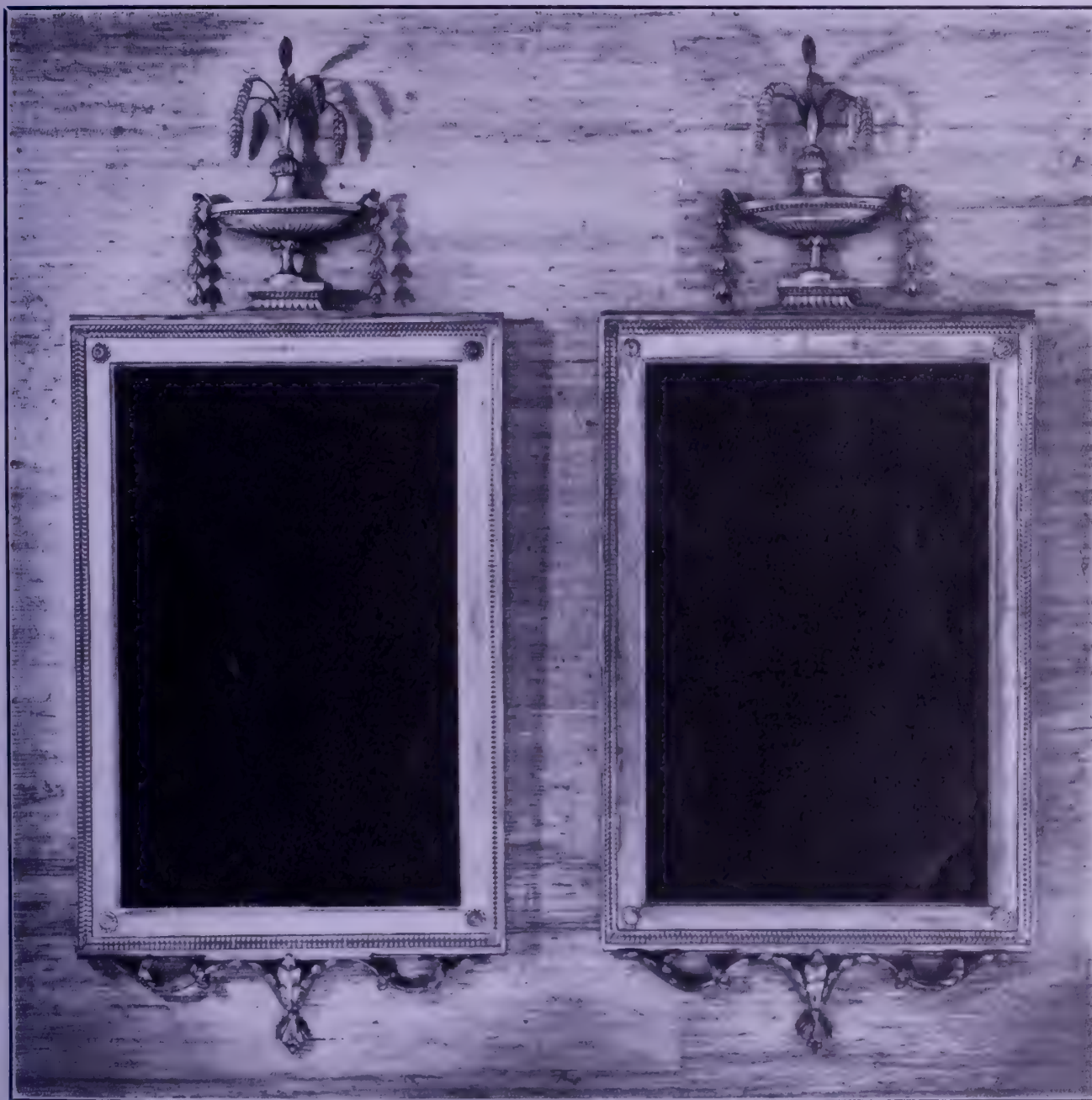
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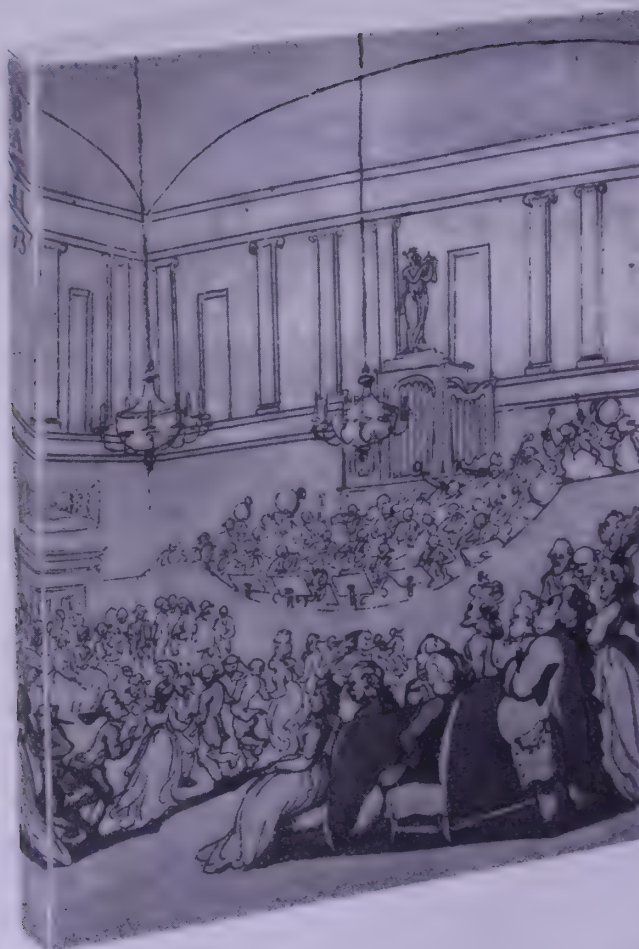


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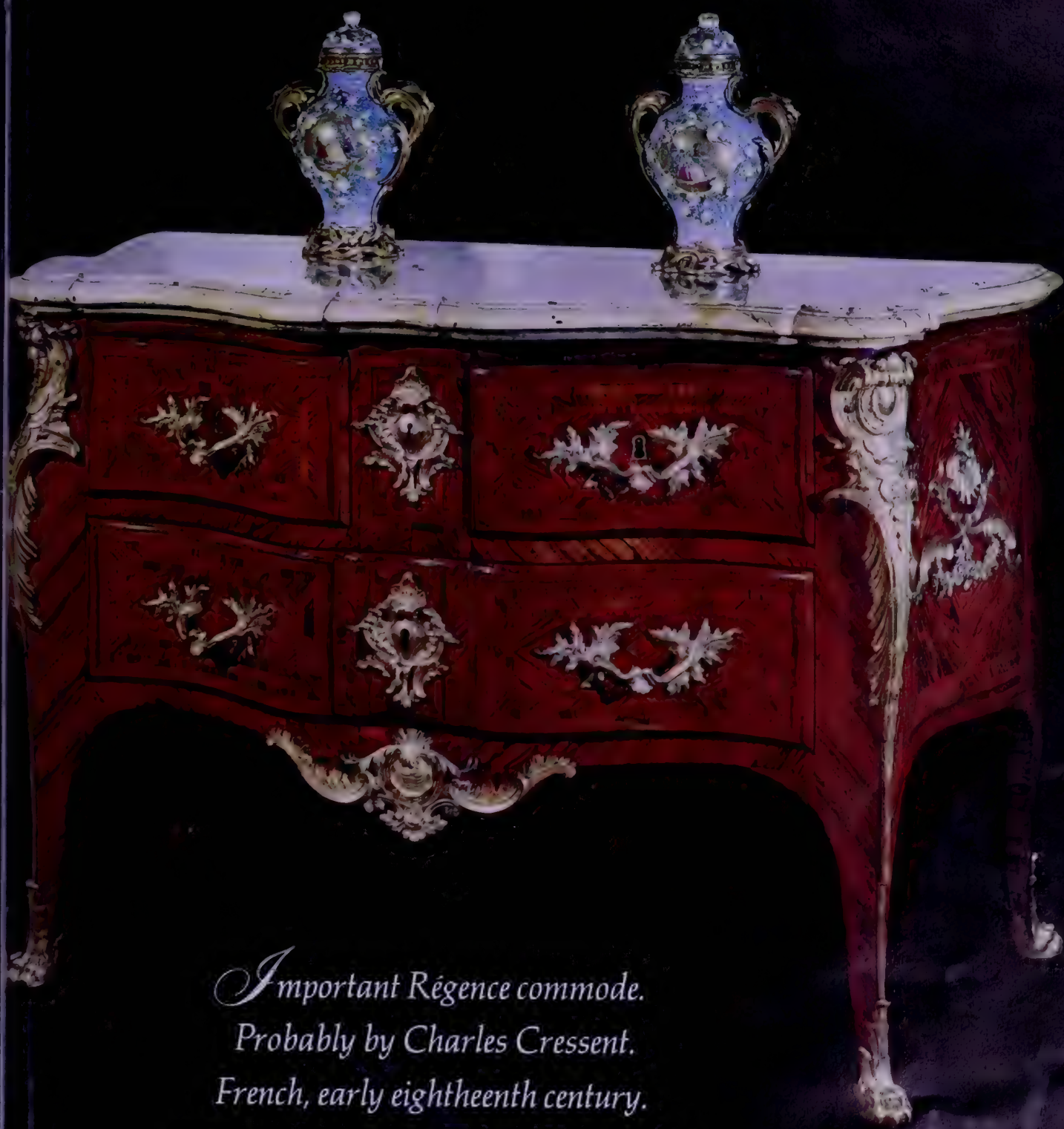
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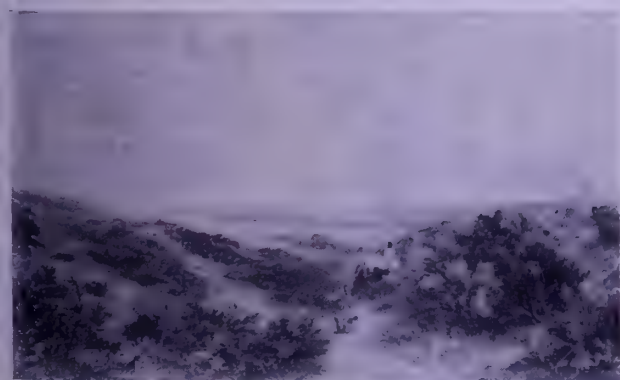
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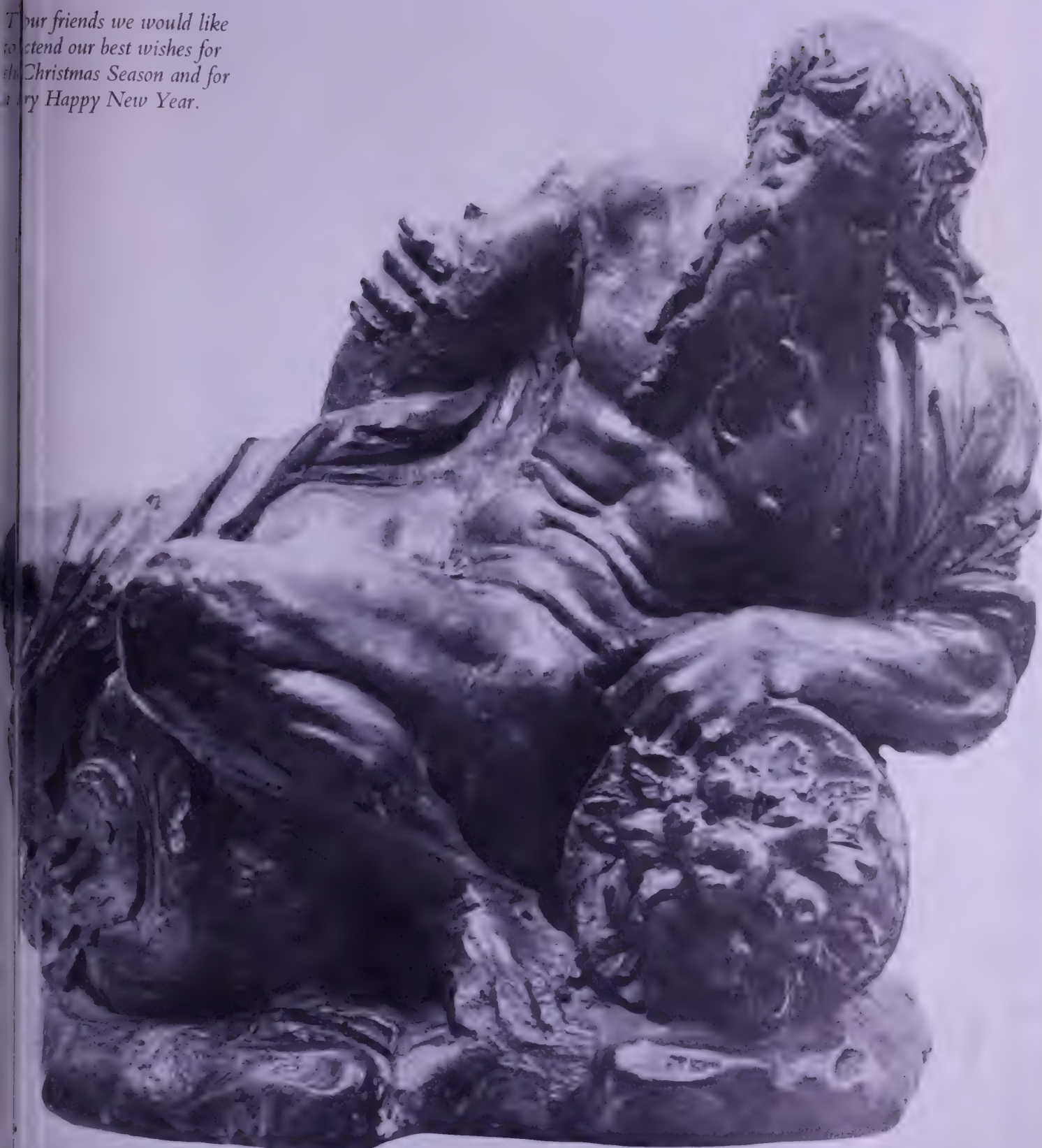
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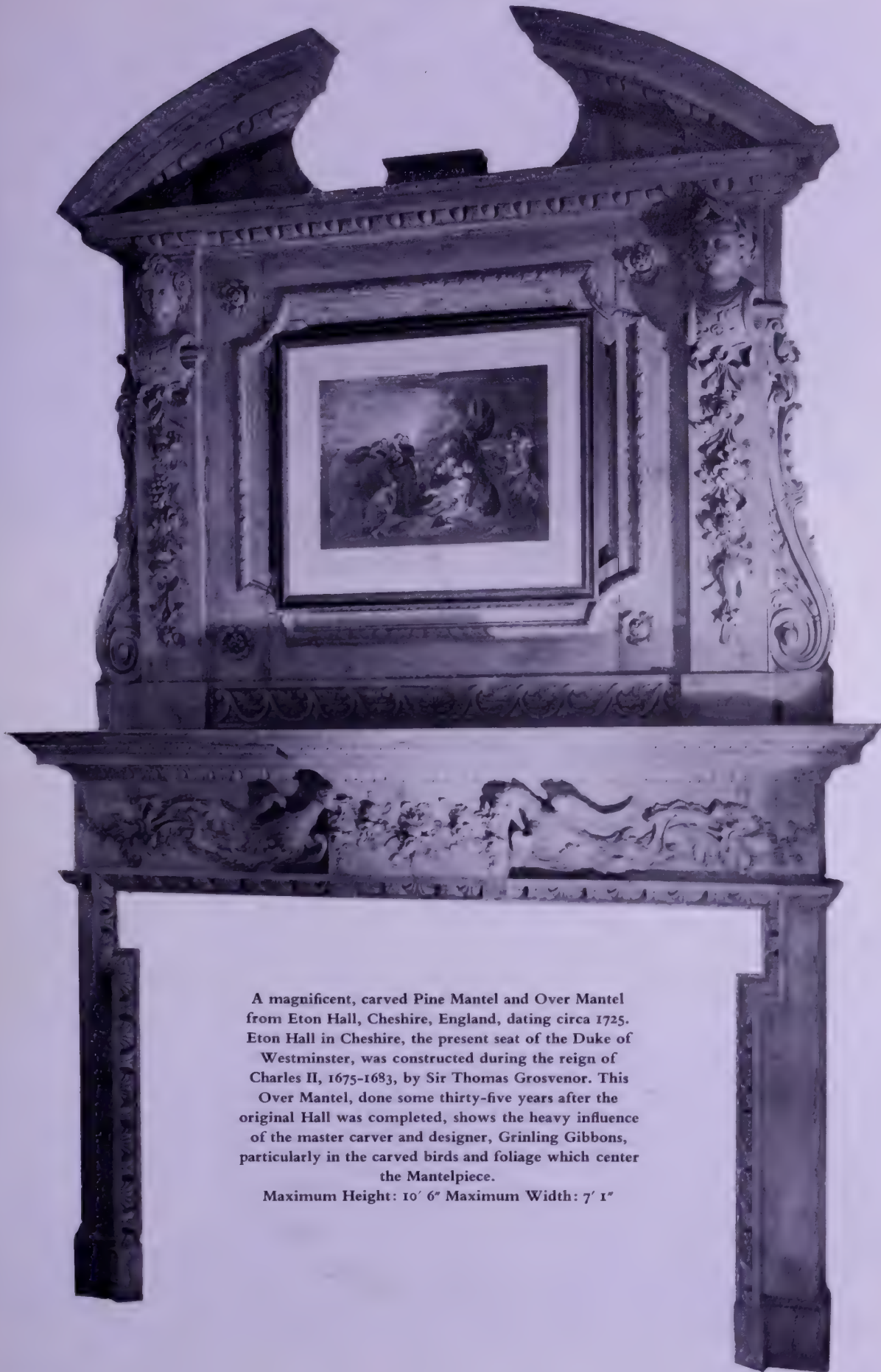
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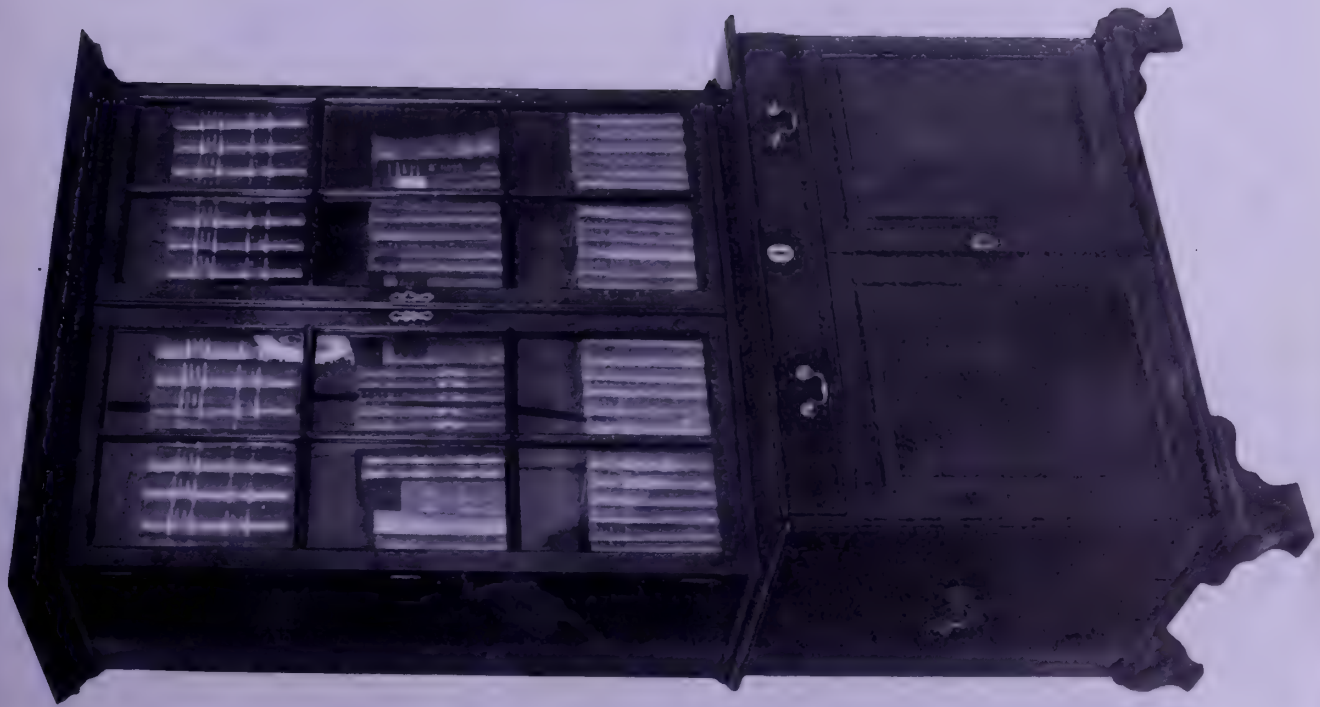


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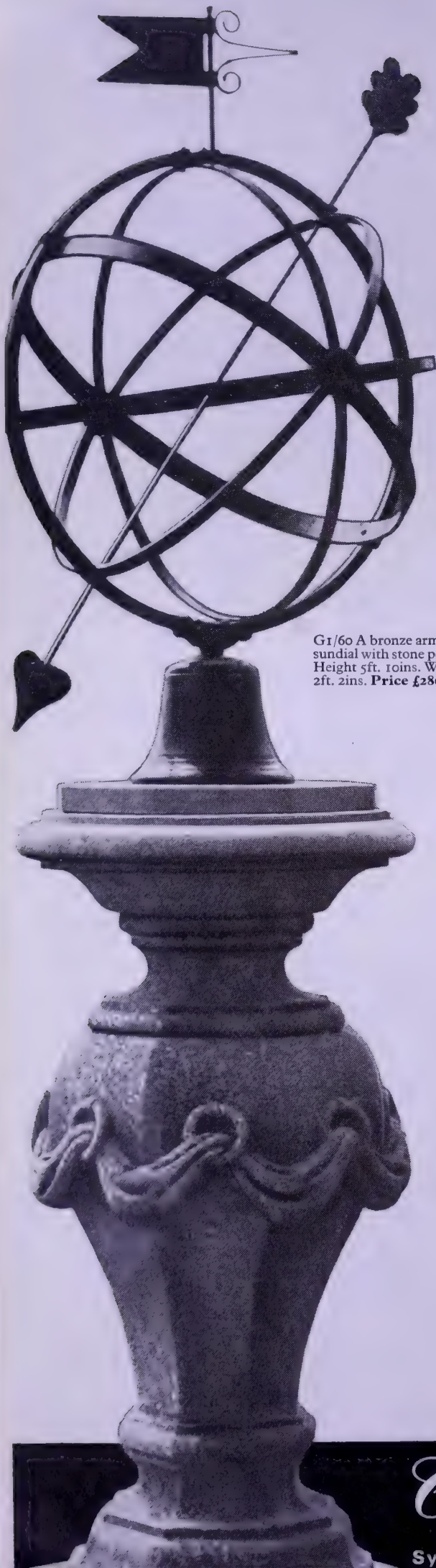
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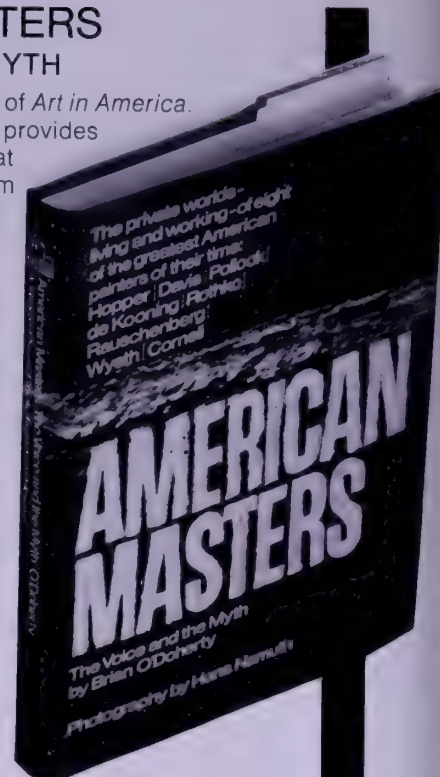
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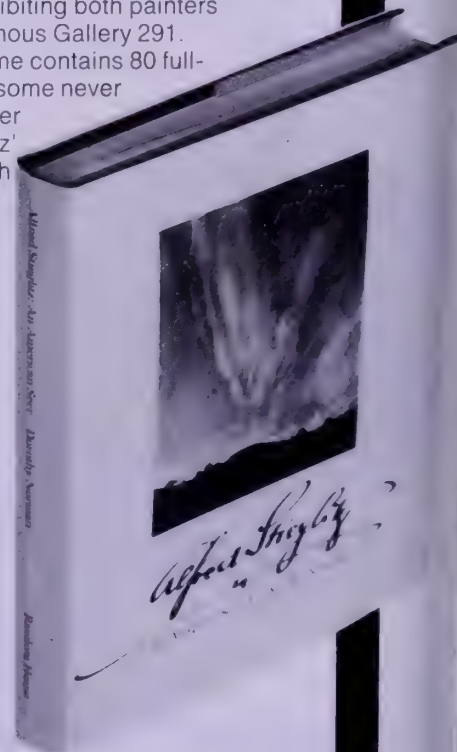


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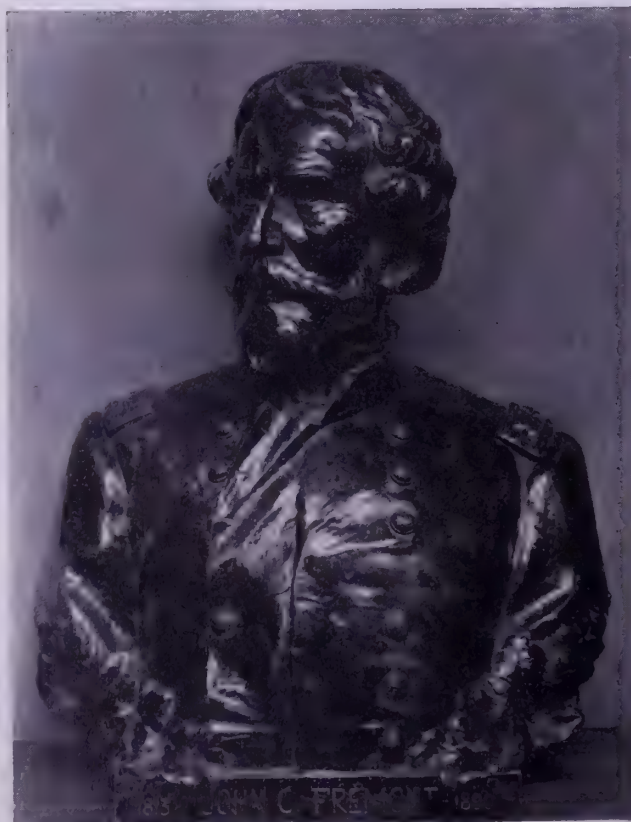
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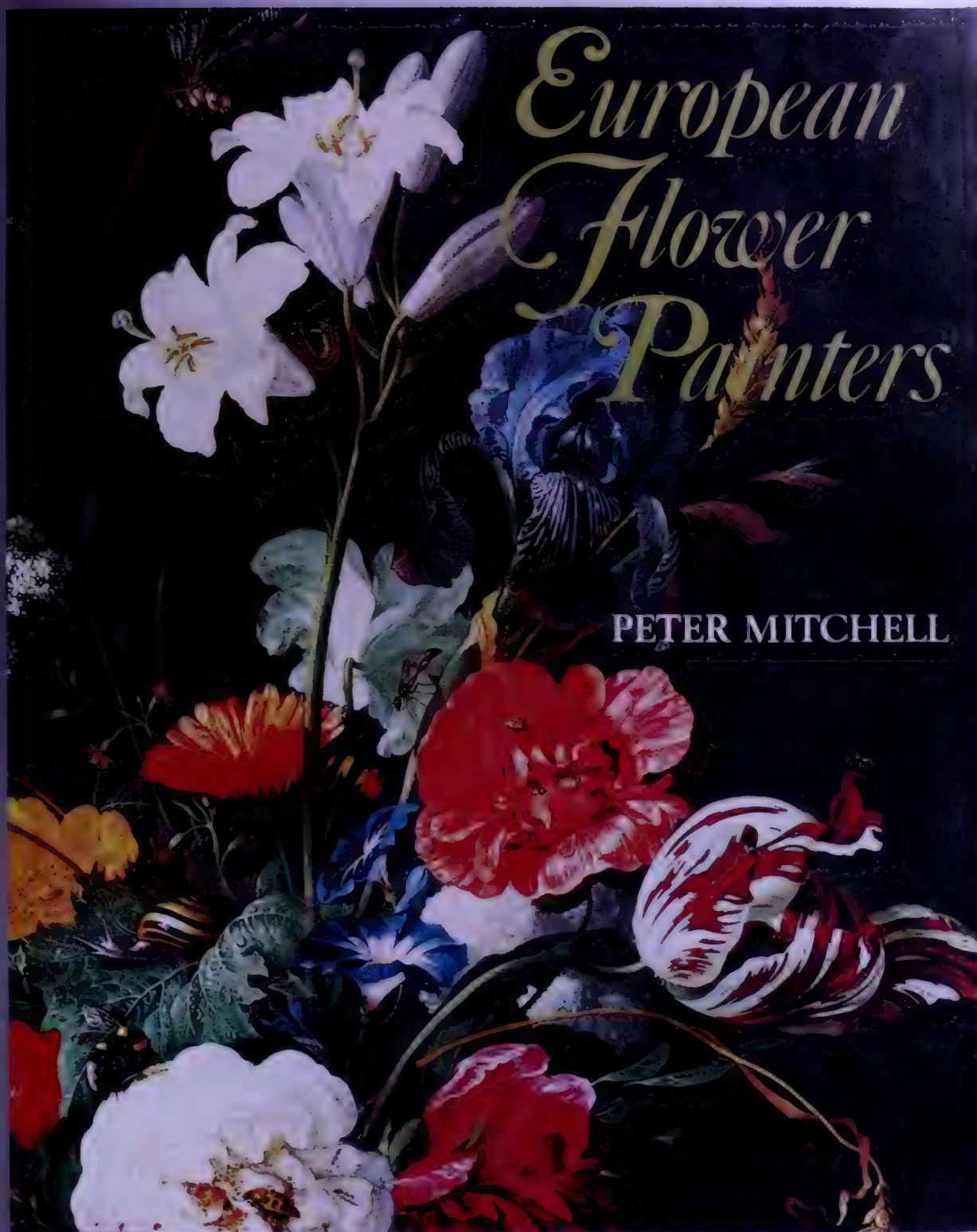
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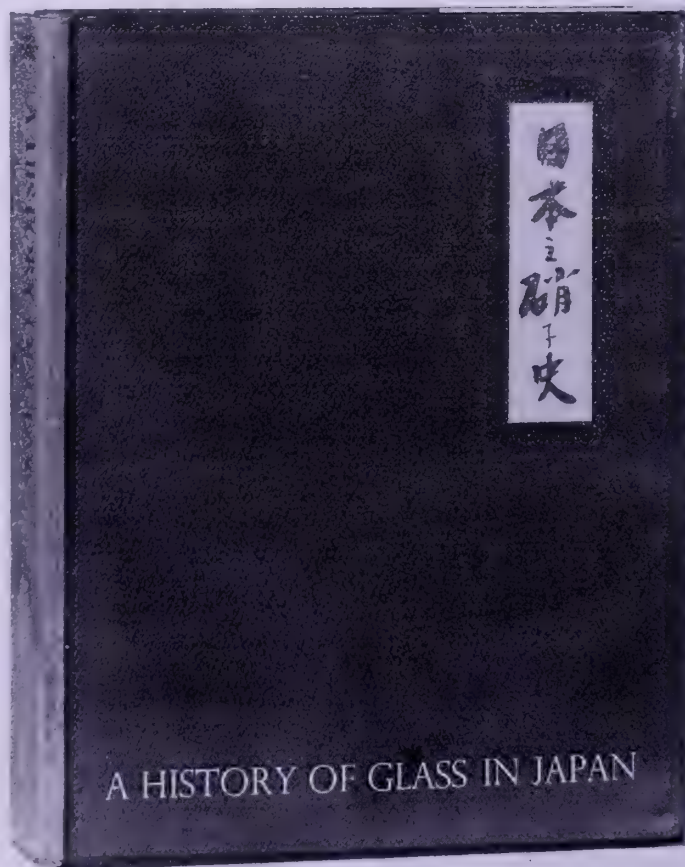
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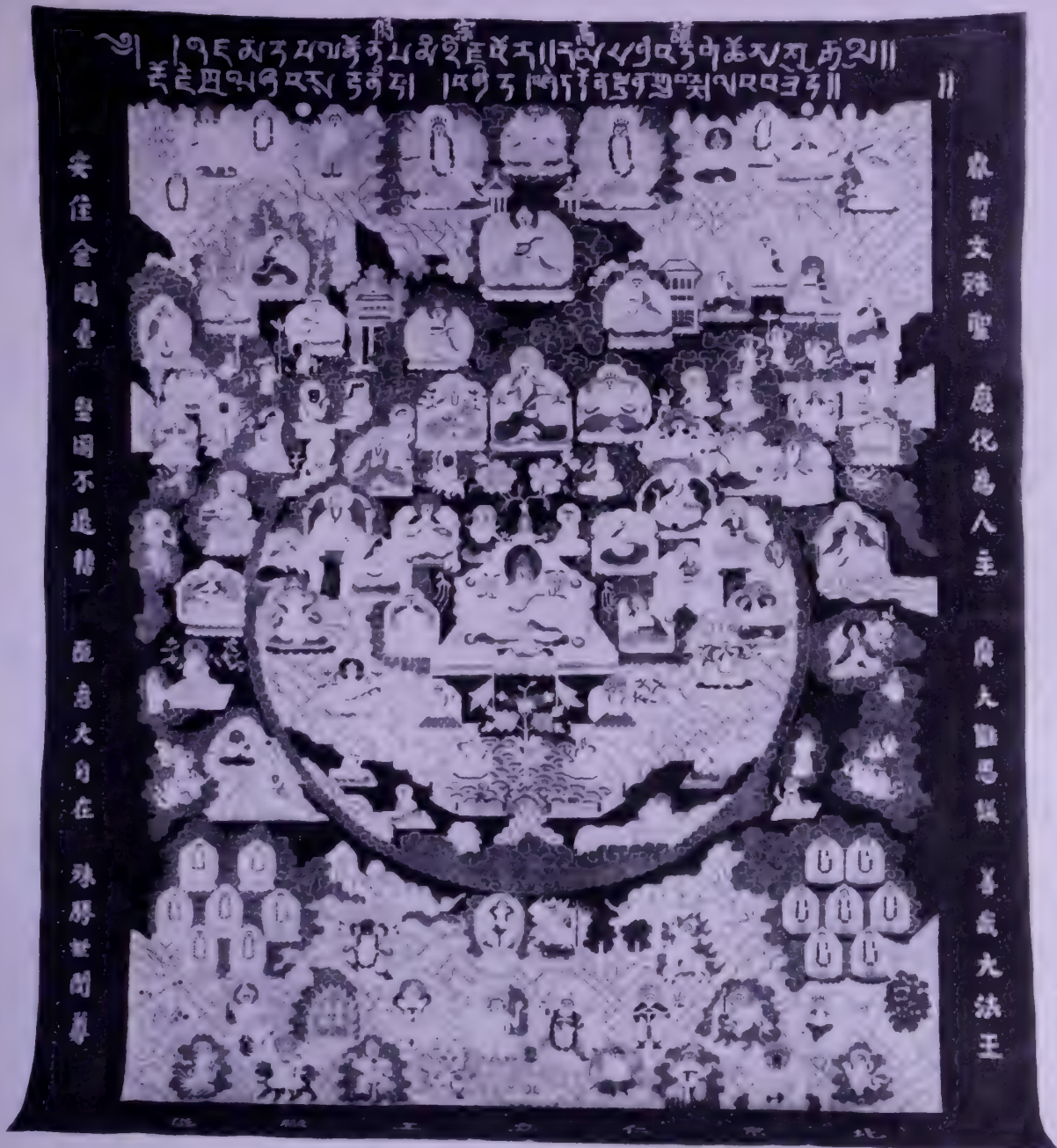
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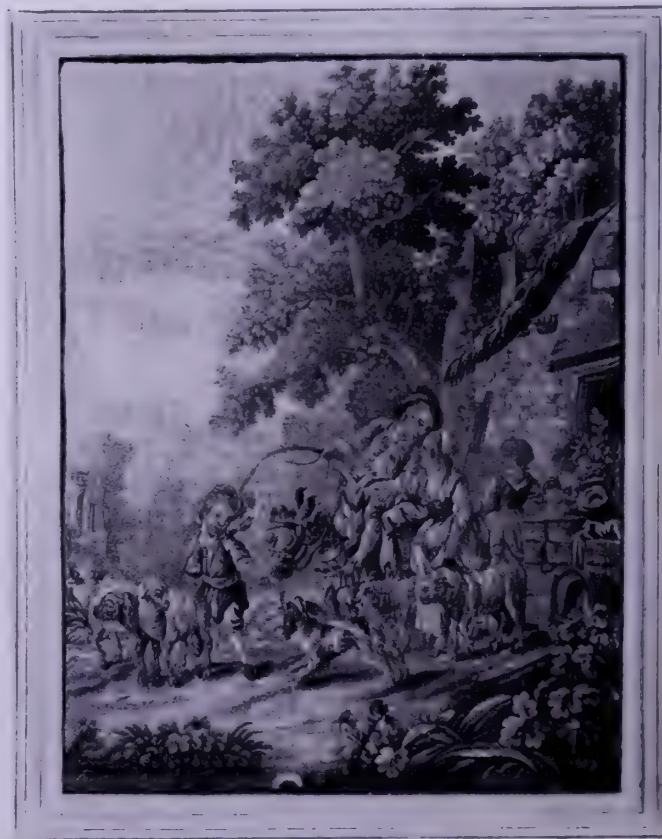
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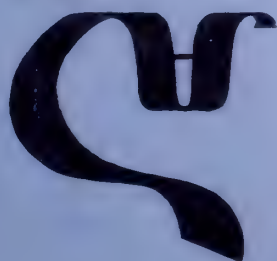
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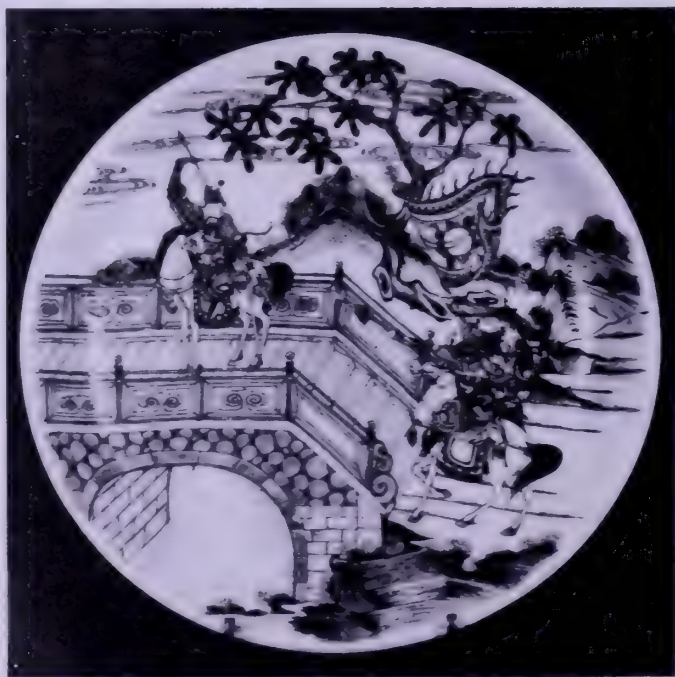
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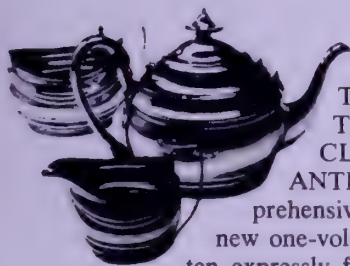
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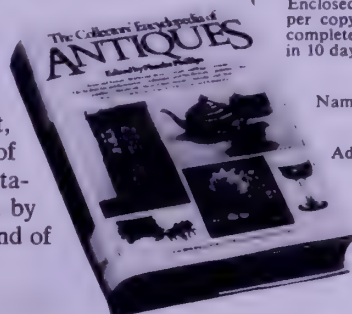
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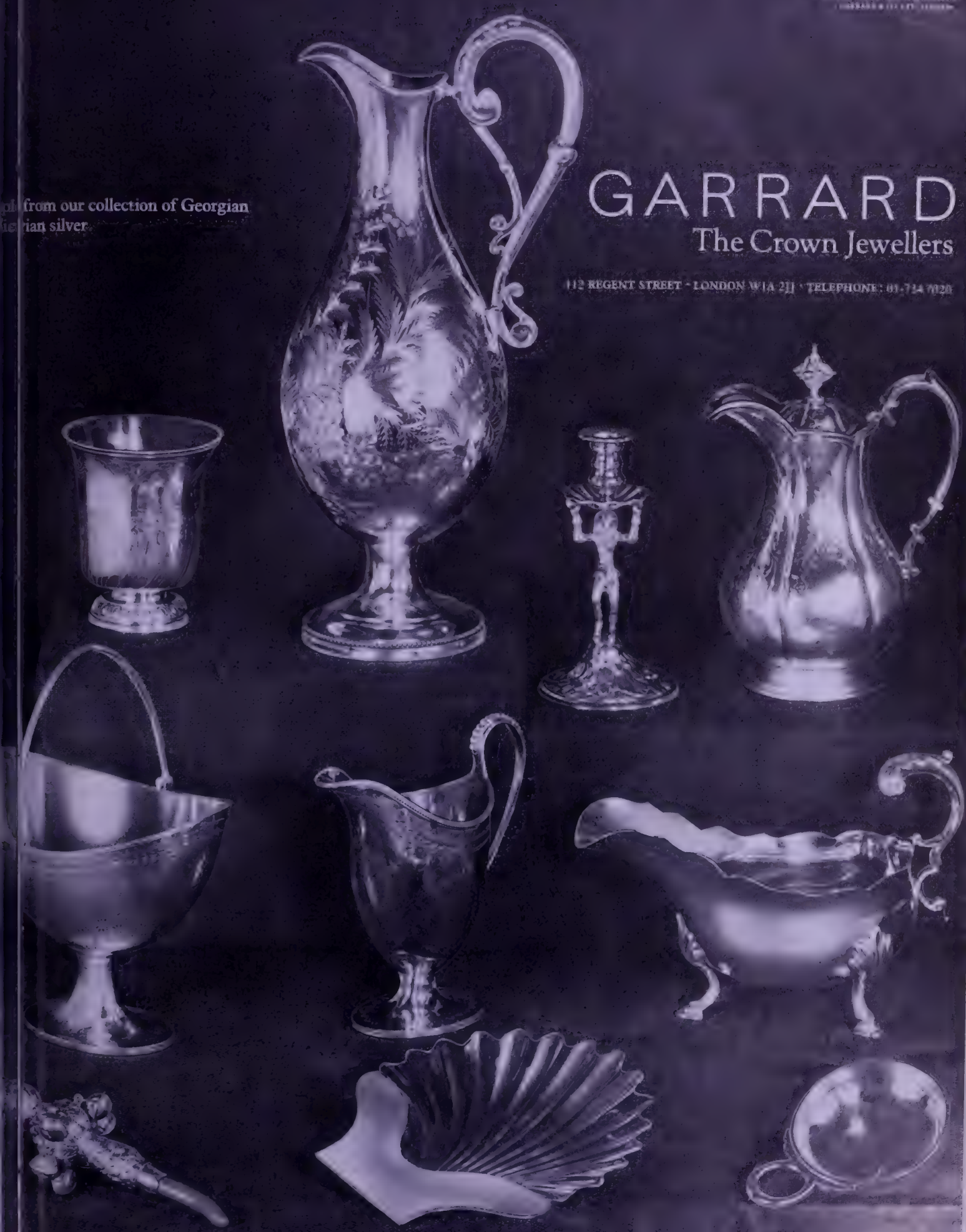
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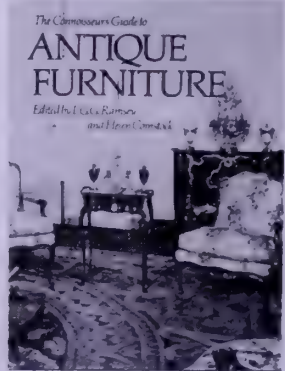
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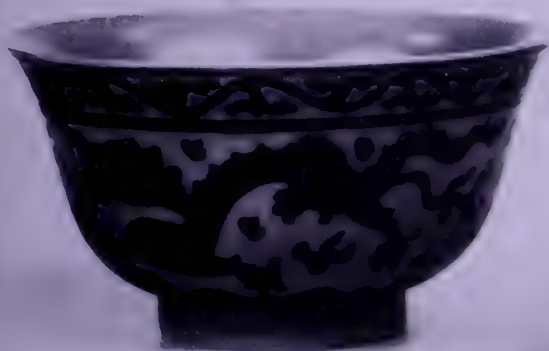
Ceramics of superlative quality however were produced throughout the Ch'ien-lung period but gradually pieces became more mechanical in design and execution with emphasis on technical virtuosity and a lack of the spontaneity of earlier periods. Towards the end of the reign the quality of the porcelain and glazes began to suffer resulting in the coarser productions of the 19th century.

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Ch'ien-lung seal mark and period A.D. 1736-1795.

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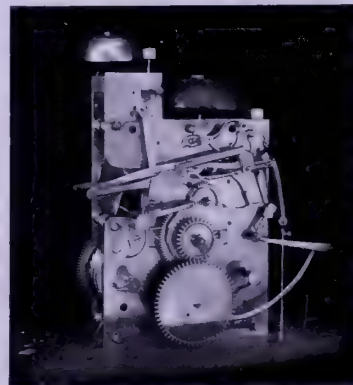
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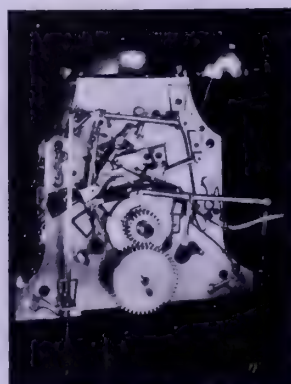
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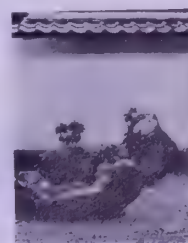
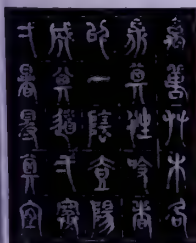
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age is at the right, and British, French, and American flags fly from the factors' sheds at water's edge. The Western merchants wear-
ing hats and tails represent Russell & Co. and Jardine Matheson & Co. the firms which dominated the China Coast Trade. Tea chests
being loaded onto sampans for transfer to schooners at sea.

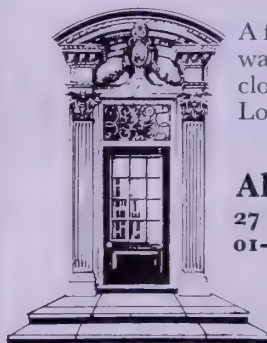
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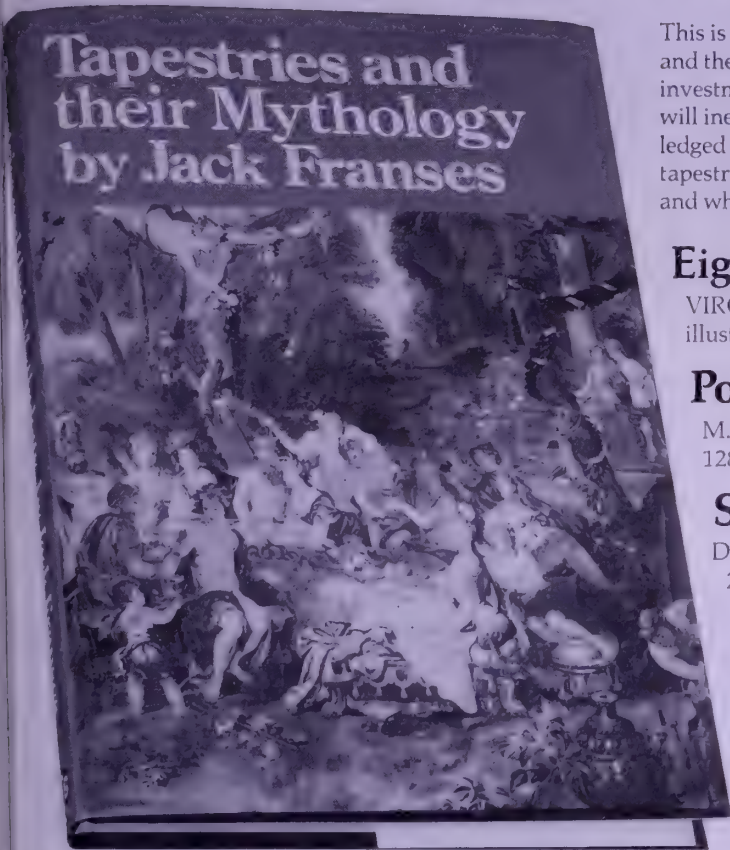


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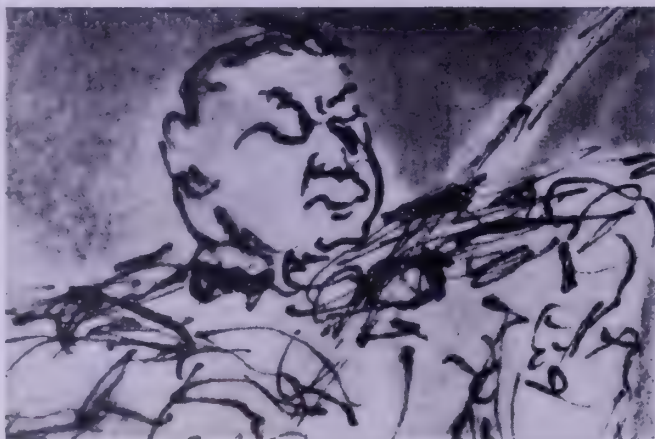
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Compagnie-des-Indes plate decorated en grisaille with the seamstress pattern, 2nd quarter 18th Century; one of four to be sold on 5th December.



Thomas Hosmer Shepherd: *A West Country Market Town*, watercolour, 8½" x 13"; to be sold on 5th December.

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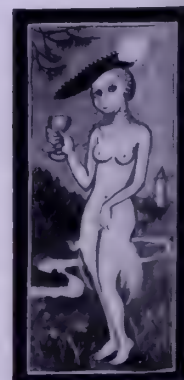
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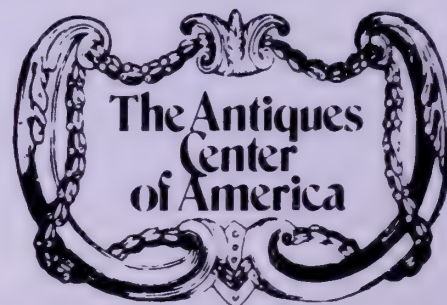


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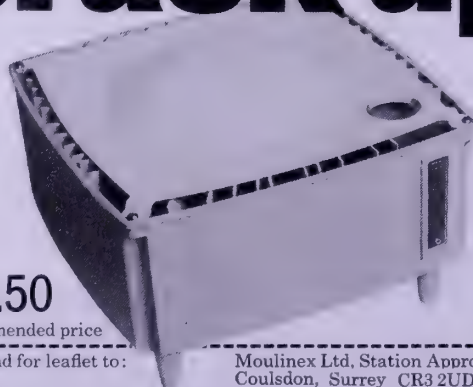
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Shaped gold snuff box decorated with enamel relief flowers and carved 17th century cameo of Philip II of Spain. By Gabriel Gallois. Paris 1738. Length: $2\frac{1}{2}$ inches.

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Engraved gold snuff box encrusted with chinoiserie groups on cover and four sides in mother-of-pearl, *burgau*, coral, chalcedony and ivory. Characteristic of the work of Daniel Baudesson. Berlin, c. 1760. Length: $3\frac{1}{8}$ inches.

Sardonyx boîte-a-cage with chased, engraved and pierced floral scrolling mounts. The cover carved in high relief with a classical subject and the four sides with *putti*. Probably English c. 1760. Length: $2\frac{1}{16}$ inches.



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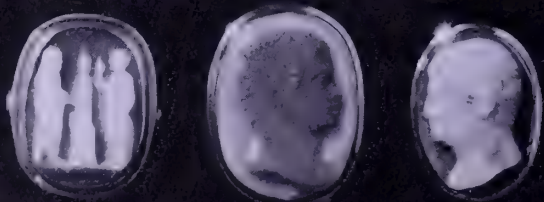


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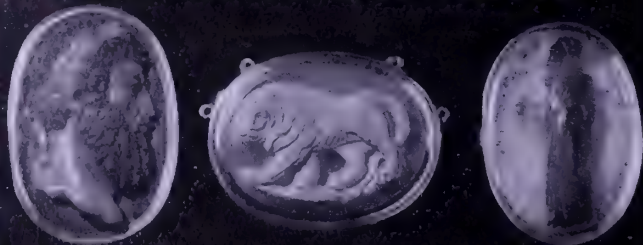
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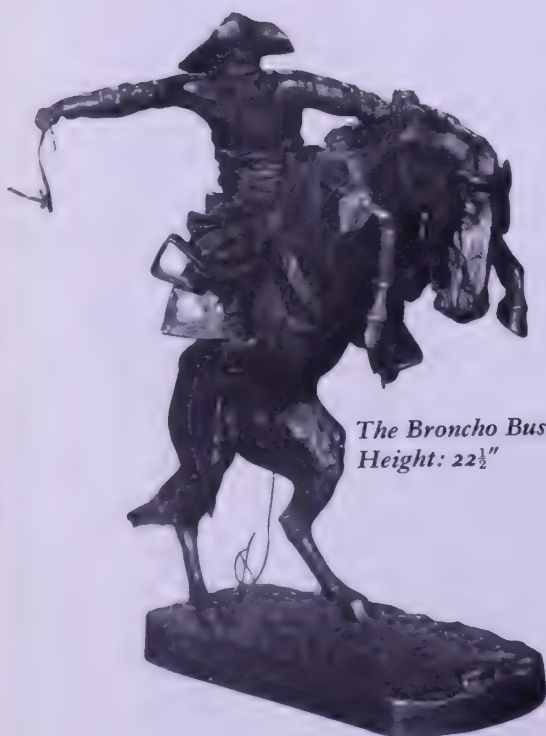
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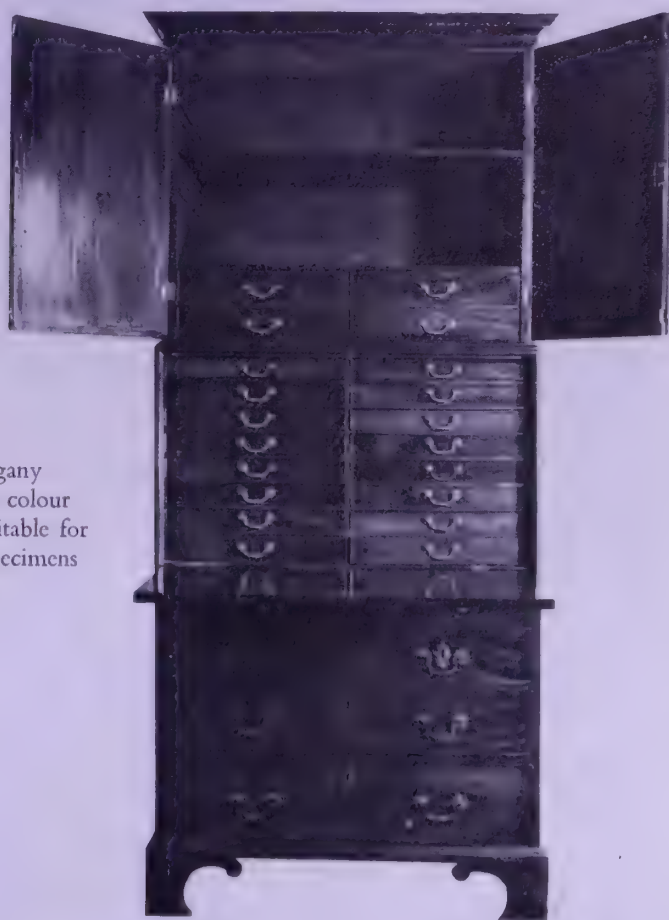
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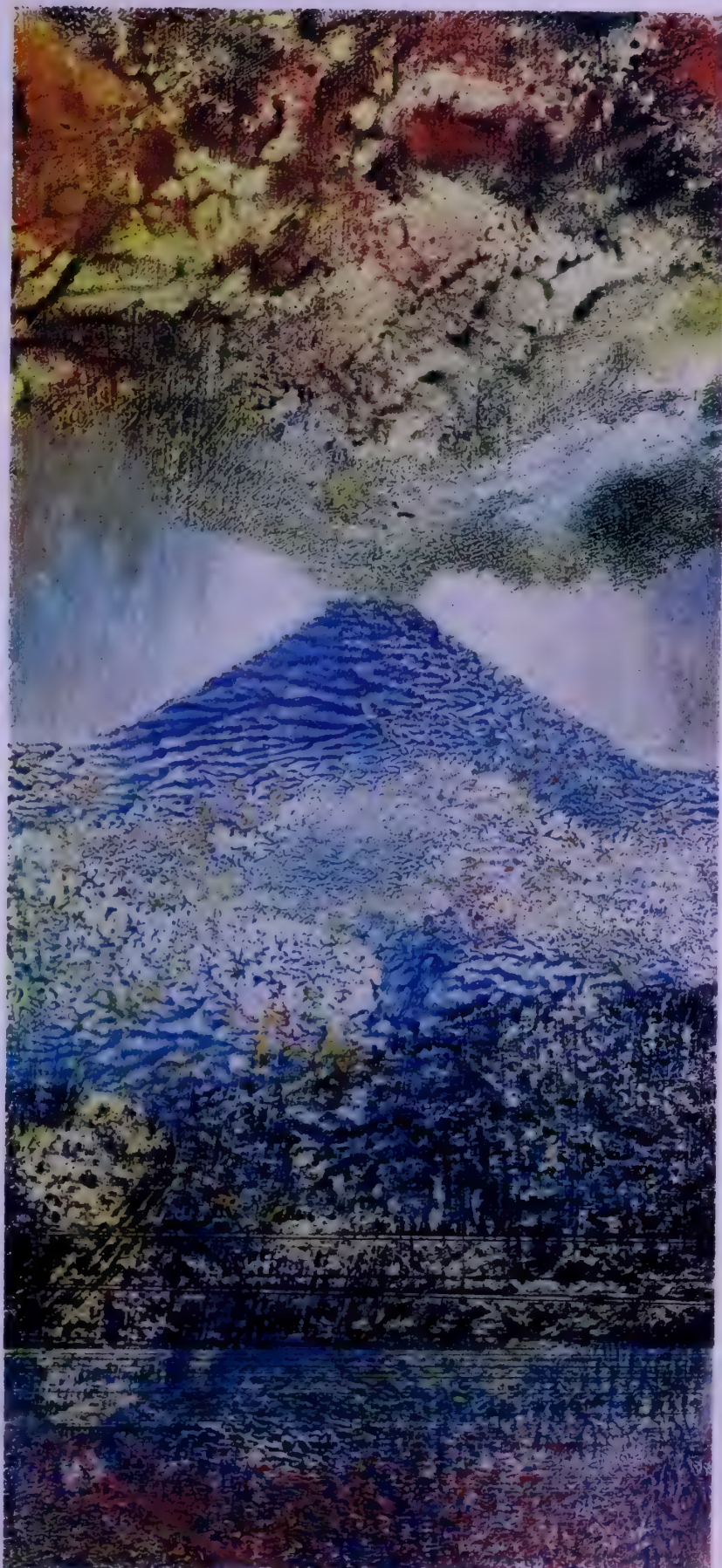
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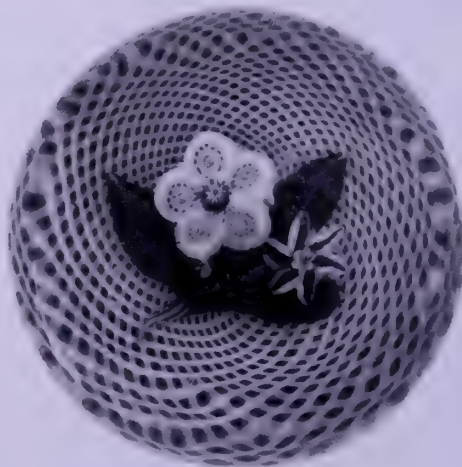
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Andrea di Alessandro Bresciano
Venice, worked circa 1556
PAIR OF SPHINXES

bronze, black lacquer over light brown patina;
H. 11 cm (12 1/2 inches).

Little documentation on Andrea di Alessandro Bresciano exists. It is known that he worked in the circle of Alessandro Vittoria and the only work that can be given definitely to him is a large signed candelabrum in Santa Maria della Salute in Venice (published by Planiscig 1971).

The attribution of this extremely rare pair of sphinxes is based on their stylistic relationship to the similar sphinxes which support the mentioned-candelabrum at the second level. The distinctive features of face and the handling of the wings and paws, the necklace and locket, as well as the drapery, all exhibit strong affinities with the details on the candelabrum sphinxes. Presumably the present pair were conceived for a similar purpose.



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1. **Boudin, Eugène. A Bac le Trouville**, Channel view of Trouville from Deville (10 x 14½ inches) Oil on Panel. Historical Interest: Old Customs House Center. Ferry Right Center. Included in Catalogue Raisonné. By R. Schmit (Oct, 1973). Price \$28,000 U.S.A.



2. **Picasso, Pablo. Man Winking at the World** (11 x 9 inches). Framed (23½ x 19¾ inches) Pastel crayon (red and blue) on Cardboard. Signed, Dated 8.7.57 and validated.
3. **Blakelock, Ralph A. Moonlight** (25 x 20¼ inches) Blue Sky. Signed. Validated.
4. **Potthast, E. Macdonald Lake, Glacier Nat'l Park** (50 x 40 inches). In four exhibitions. Majorwork.
5. **Anshutz, T. Marshes, Boats, Cottage** (18 x 22 inches). Post Impressionistic.
6. **Peto, J. Still Life** (6 x 9 inches) Pitcher, 2 Books, Candle, Match, Table.
7. **Herzog, Herman. Moonlight at Otter Creek (FLA)** (27 x 21½ inches) Lantern Fishing before Dawn.
8. **Herzog, H. Horseshoe Falls and Goat Island** (15 x 21 inches). (Niagara, Canadian Side, Rainbow).
9. **Herzog, H. Yosemite Falls** (17 x 15 inches).
10. (Yugoslavian Primitive) **Jancic, D. The Evening Meal** (17½ x 22¼ inches) inside peasant home with 5 figures.

Color Transparencies and Provenances only
to serious principals. Prices subject to change, Jan. 1974

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21st November - 12th December 1973

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to all*

Early Celadon porcelain Libation
Cup with reticulated handle of
five young Hydra. Height on fitted
Rosewood stand, 5 $\frac{7}{8}$ ". K'ang Hsi
period.

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the Chippendale Mahogany Knee-hole
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enclosing drawers and the other
sheets."

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Highly important Chola bronze figure of Siva-Nataraja, second half 11th century, 32 $\frac{3}{4}$ in. high.



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bronze figure of Maitreya,
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21½ in. high.



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figure of Visnu Chaturvyuha,
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*Catalogue (96 plates, including 9 in colour), available from our London Office, price £2.20 post paid,
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All sales subject to the conditions printed in the catalogues.

Christie's in Madrid

At the Palace Hotel, Salon Medinaceli

Thursday, December 13th
at 8 p.m. and Friday
December 14th at 8 p.m.

**Important 19th and 20th Century Spanish Paintings,
Old Master Paintings, Tapestries, Furniture and Porcelain.**



Study of two oxen in the sea, for 'Sol de la Tarde',
by Joaquin Sorollay Bastida,
signed and inscribed, 25 in by 37 in.



Neptune and Amphitrite, by Luca Giordano,
38½ in. by 54½ in.

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Christie's

Thursday, December 13th
at 2.30 p.m.
and Friday, December 14th at 11 a.m.

Modern British Paintings, Drawings and Sculpture

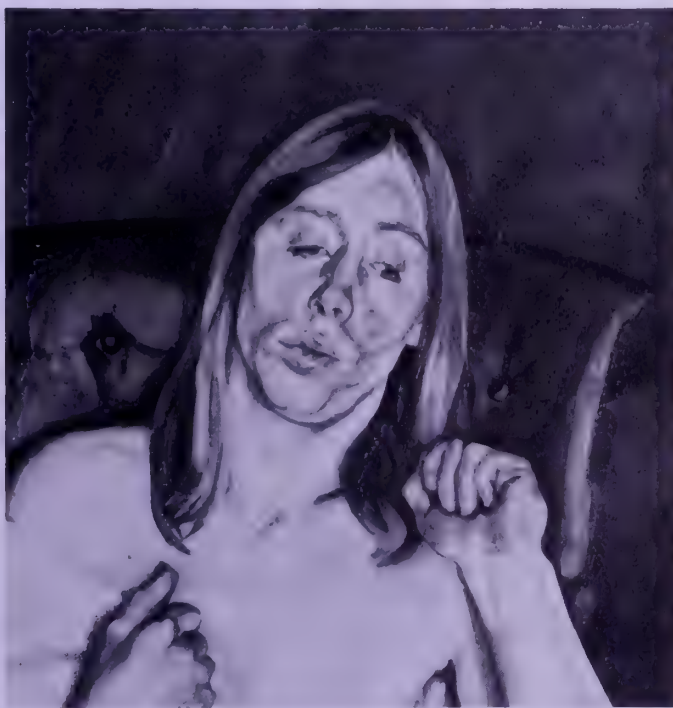
The Properties of
George Behrend, Esq.
The Dowager Marchioness of
Cholmondeley
and others.



Portrait of A. S. Frere, by
Graham Sutherland, O.M.,
signed and dated 1960,
38 in. by 32 in.



Portrait of Stanley Spencer, 1921, by
Henry Lamb, R.A., on
panel, 13 in. by 9½ in.



Girl holding towel, 1967, by Lucien Freud,
19¼ in. by 19¼ in.

*Catalogue (34 plates, including 1 in colour), available from our London Office, price £1.05 post paid,
or from our New York Office, price \$3.00 post paid.*

All sales subject to the conditions printed in the catalogues.

Christie's

Forthcoming Sales

DECEMBER 1973

Sales begin at 11 a.m. precisely, unless otherwise stated, and are subject to the conditions printed in the catalogues.

Those sending commissions or making enquiries should refer to the sale code name which is in brackets after each sale.

Monday 3rd
Fine Italian Maiolica and Porcelain, Continental Porcelain and Pottery (Xanto)

Monday 3rd at 11 a.m. and 2.30 p.m. and Tuesday 4th
Important Chinese Ceramics and Works of Art (Yuan)

Tuesday 4th
Impressionist and Modern Paintings, Drawings and Sculpture (Lorenzo)

Tuesday 4th
Important Works of Art and Sculpture (Hercules)

Wednesday 5th at 10.30 a.m.
Important Jewels (Frichot)

Wednesday 5th at 11 a.m. and 2.30 p.m.
Important Antiquities and Primitive Art (Aphrodite)

Wednesday 5th
Printed Books, Western and Oriental Manuscripts and Miniatures (Raj)

Thursday 6th at 11 a.m. and 2.30 p.m.
Old Master and Modern Prints (Florian)

Thursday 6th at 11 a.m. and 2.30 p.m.
Fine English Furniture, Objects of Art, Eastern Rugs and Carpets (Paine)

Thursday 6th
Finest and Rarest Wines and at 2.30 p.m. **Wine Trade Relics and Collectors' Pieces** (Henshaw)

Friday 7th at 10.30 a.m.
Impressionist and Modern Paintings, Drawings and Sculpture (Lorenzo)

Monday 10th at 2.30 p.m.
Fine Musical Instruments (Largo)

Monday 10th
English Pottery and Porcelain (Agate)

Monday 10th at 10.30 a.m. and 2.30 p.m.
Japanese Works of Art (Intro)

Tuesday 11th
Important Tibetan, Nepalese, Chinese and Indian Works of Art (Nataraj)

Tuesday 11th
Art Nouveau, Art Decor and Cameo Glass (Cameo)

Wednesday 12th
Fine English and Foreign Silver (French)

Wednesday 12th
Fine Modern Sporting Guns, Vintage Firearms, Antique Arms and Armour (Churchill)

Thursday 13th at 11 a.m. and 2.30 p.m.
Fine Continental Furniture, Objects of Art, Eastern Rugs and Carpets (Papworth)

Thursday 13th at 11 a.m. and 2.30 p.m.
Fine Wines Lying in English and Overseas Cellars (Chartrons)

Thursday 13th at 2.30 p.m. and Friday 14th
Modern British Paintings, Drawings and Sculpture (Katrina)

Monday 17th
Victorian Staffordshire Portrait Figures and Fairings (Peel)

Monday 17th
Chinese Ceramics and Works of Art (Huansho)

Tuesday 18th at 10.30 a.m.
English Drawings and Watercolours (Joshua)

Tuesday 18th
Important Gold Boxes, Objects of Vertu, Miniatures and Silhouettes (Flamingo)

Wednesday 19th at 10.30 a.m.
Fine Clocks, and Scientific Instruments (Sigma)

Wednesday 19th at 10.30 a.m. and 2.30 p.m.
Printed Books (Mearne)

Wednesday 19th
Fans, Textiles, Typewriters, Talking Machines, Dolls and Toys (Home)

Thursday 20th at 11 a.m. and 2.30 p.m.
English and Continental Furniture, Objects of Art, Eastern Rugs and Carpets (Repton)

Thursday 20th at 2.30 p.m. and Friday 21st
Pictures by Old Masters (Plato)

SALES OVERSEAS

In Spain at The Palace Hotel, Salon Medinaceli, Madrid
Thursday, December 13th at 8 p.m. and Friday, December 14th at 8 p.m.

Important 19th and 20th Century Spanish Paintings, Old Master Paintings, Tapestries, Furniture and Porcelain (Santiago)

CONTEMPORARY ART SOCIETY FAIR

From Thursday, January 3rd to Wednesday, January 9th, 9.30 a.m. to 5 p.m., there will be an Art Fair on behalf of the Contemporary Art Society. The Fair will be

designed to show to provincial museum directors a cross-section of the best available British paintings and sculpture from leading dealers' galleries. On Wednesday, January 2nd there will be a mid-day preview for Directors of public art galleries and museums subscribing to the Contemporary Art Society. In the evening there will be a preview party for individual members of the Society and their guests. Both members of the Society and the public will be able to buy any works not already bought or reserved by public art galleries and museums.

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Signed and dated 1865

Pair of panels: $7\frac{3}{4} \times 9\frac{3}{4}$ ins. (20 x 25 cms.)

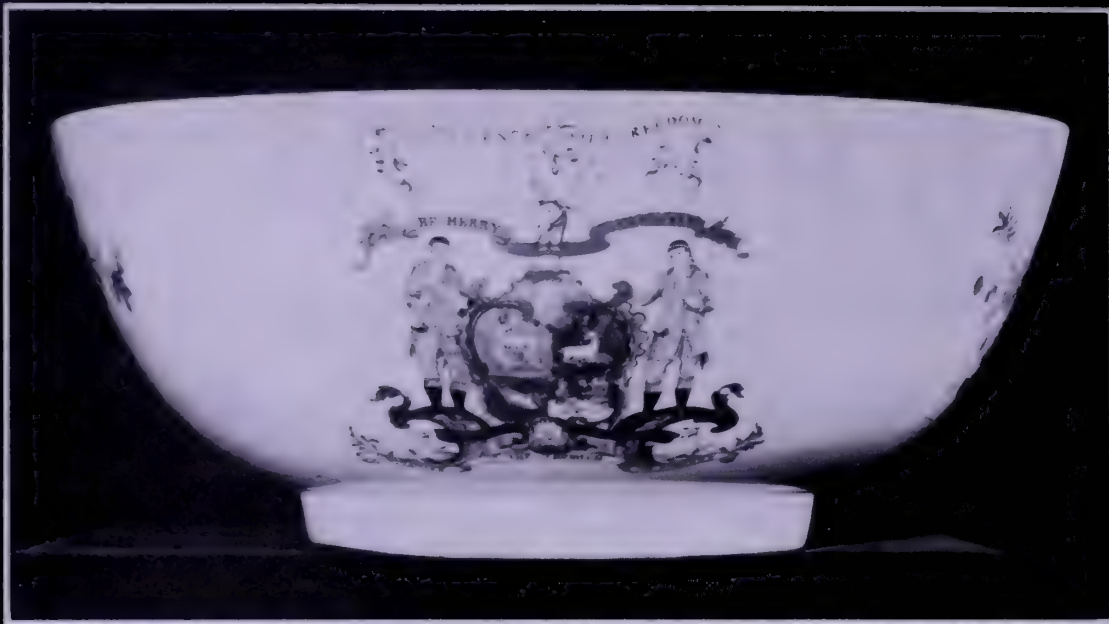
Framed: $11\frac{3}{4} \times 13\frac{1}{2}$ ins. (30 x 34 cms.)



am of Draughts
K. F. PHILIPPEAU, A.R.A., R.S.A.
Signed and dated 1851
Panel: 14×14 ins. (37 x 36 cms.)
Framed: $19\frac{1}{4} \times 19\frac{1}{4}$ ins. (50 x 49 cms.)



The Fencing Lessor
EUGENE FICHEL
Signed and dated 1862
Panel: 11 x 18 ins.
(28 x 46 cms.)
Framed: 17 x 24 ins.
(43 x 61 cms.)



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The exterior painted on b
with the arms, crest and
the Noble Order of Bucks
by attractive floral sprays
terior of the rim with sa
diaper, the centre with the
a buck's head. Ch'ien Lun
Diameter twelve inches.

The Order is said to hav
somewhere about 1723 and
increased and come more
lic notice until 1750 to 17
it attained its greatest stre
latest known printed notio
society is in 1802. For ful
tails see William Hammo
sonic Emblems and Jewel

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A free-standing Calendar consisting of 12 beautiful colour illustrations from The Connoisseur – one per month – contained in an elegant crimson and gold skivertex frame adaptable for a single standard size photograph (10 inches x 8 inches) and adjustable for travelling. Overall size $11\frac{1}{2}$ inches x $9\frac{1}{2}$ inches £3.60 (\$7.00) including postage and packing, and V.A.T. (U.K. only).

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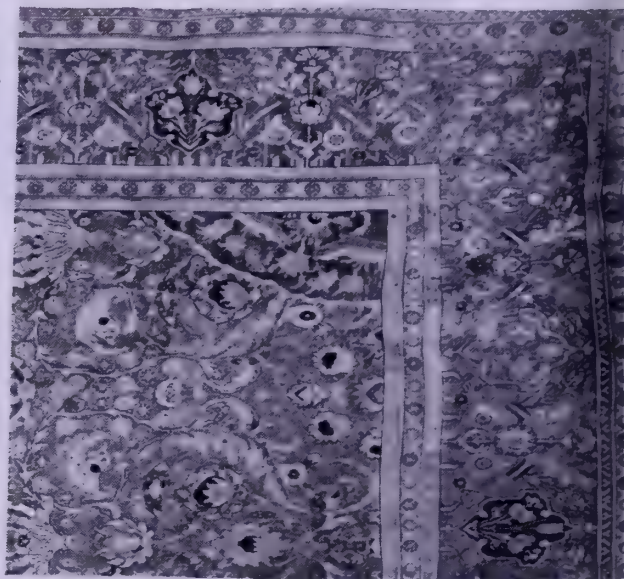
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Continuing through December 31st



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(1881-1964)

Portrait of a Gentleman Rider

Signed

Canvas: 36 x 30 inches

Raymond P. R. Neilson is generally considered the foremost American portrait painter of his time. He rendered with skill and keen perception, the luminaries and personalities in society, government, industry, and the arts.

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IMPORTANT TWENTIETH CENTURY AMERICAN PAINTINGS AND SCULPTURE

On view from Saturday, 8th December



Maurice Prendergast, *Splash of Sunshine and Rain*, signed 1899, watercolour, 19½ by 14½ inches

Illustrated catalogue \$6 (by mail \$8)

Catalogues also available from Sotheby Parke Bernet, Los Angeles, Sotheby Parke Bernet, London, 34-35 New Bond Street, London W1A 2AA and representatives in Amsterdam, Buenos Aires, Edinburgh, Florence, Johannesburg, Munich, Paris, Zurich, Melbourne and Anchorage

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RUSSIAN WORKS OF ART

including silver, enamels, icons, porcelain, glass, bronzes, objects of vertu, and works of art by Carl Fabergé

in view from Thursday, 6th December



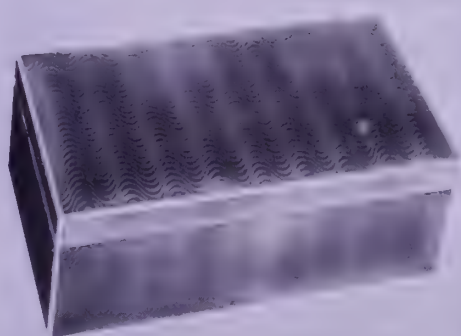
A fine Russian silver and shaded and plique-à-jour enamel bowl, by the Sixth Masters Artel, Moscow, c. 1900, 5 inches diam.



An important and massive Victorian royal silver centrepiece, presented by the City of London for the wedding of the Duke of Edinburgh to the Grand Duchess Marie Alexandrovna of Russia, by Robert Garrard, London, 1874, length of plateau 6 feet



A fine Russian Empire ormolu, blue glass and birch guéridon, early 19th century, 29½ inches high



A fine Fabergé gold-mounted gilded-silver and translucent strawberry-red enamel table cigarette box. Workmaster Hendrick Wigström, St. Petersburg, c. 1900, 6 inches long



An icon of St. John the Forerunner, 17th century, 30¾ by 14¼ inches

Illustrated catalogue \$3 (by mail \$4).

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Sotheby's (Sotheby Parke Bernet, New York)

will hold the following sales in December

ON VIEW AT LEAST TWO DAYS PRIOR ALL CATALOGUES POST FREE

Monday, 3rd December, at 11 am
**Nineteenth Century Modern
First Editions**

Monday, 3rd December, at 11 am
**French Paperweights and English
and Continental Glass**

Monday, 3rd December, at 2.30 pm
Good Greek and Russian Icons

Monday, 3rd December, at 2.30 pm
**Egyptian, Western Asiatic,
Greek, Etruscan and Roman
Antiquities**

Tuesday, 4th December, at 11 am
**Nineteenth Century and Modern
Autograph Letters and Literary
Manuscripts**

Tuesday, 4th December,
at 11 am and 2.30 pm
Tibetan, Nepalese and Indian Art

Tuesday, 4th December, at 11 am
Fine Continental Porcelain

Tuesday, 4th December,
at 11 am and 2.30 pm, at Belgravia
**Early Photographic Images and
Related Material**

Wednesday, 5th December, at 11 am
**Important Impressionist and
Modern Paintings**

Wednesday, 5th December,
at 11 am and 2.30 pm, at Belgravia
Collectors Items

Wednesday, 5th December,
at 4.30 pm
**Important Impressionist and
Modern Watercolours and
Drawings**

Thursday, 6th December, at 11 am
**Impressionist and Modern
Paintings and Sculpture**

Thursday, 6th December, at 11 am,
at Belgravia
**English and Foreign Silver and
Plate and Plated Wares, 1825-1940**

Thursday, 6th December, at 4.30 pm
**Impressionist and Modern
Watercolours and Drawings—
Part II**

Friday, 7th December, at 11 am
**English Furniture, Textiles,
Rugs and Carpets**

Monday, 10th December, at 10.30 am
Fine English Porcelain

Monday, 10th December, at 11 am
**Western Manuscripts and
Miniatures**

Monday, 10th December, at 2.30 pm
**Important Renaissance Jewels
and Gold Snuff Boxes**

Monday, 10th December, at 2.30 pm
**Good Clocks, Watches and
Scientific Instruments**

Tuesday, 11th December, at 10.30 am
**The Henri Vever Collection—
Part IV**

Tuesday, 11th December,
at 10.30 am and 2.30 pm
**Chinese Ceramics and Works
of Art**

Tuesday, 11th December, at 11 am,
at Belgravia
**Victorian Paintings, Drawings
and Watercolours**

Tuesday, 11th December,
at 10.30 am and 2.30 pm
**Fine Oriental Miniatures and
Manuscripts**

Tuesday, 11th December, at 11 am
**Important Old Master
Engravings, Etchings and
Woodcuts**

Wednesday, 12th December,
at 10.30 am
Fine Netsuke and Lacquer Wares

Wednesday, 12th December,
at 11 am
Important Old Master Paintings

Thursday, 13th December, at 10.30 am
Fine Jewels

Thursday, 13th December,
at 10.30 am
**Fine English and Continental
Silver and Plate**

Thursday, 13th December, and
following day, at 11 am and 2.30 pm
at Belgravia
**Oriental Ceramics, Furniture,
Works of Art and Ivories**

Thursday, 13th December,
at 11 am
Important Old Master Drawings

Thursday, 13th December and
following day, at 1 pm at
115 Chancery Lane, London
WC2A 1PX (Hodgsons Rooms)
Printed Books

Thursday, 13th December,
at 2.30 pm
**Important Dutch and Flemish
Drawings**

Friday, 14th December,
at 10.30 am
**Ancient, English and Foreign
Coins**

Friday, 14th December, at 11 am
**Continental Furniture, Works of
Art, Rugs and Carpets**

Monday, 17th December,
at 10.30 am and 2.30 pm
**Modern and Antique Firearms,
Edged Weapons and Miscellanea**

Monday, 17th December,
and following day, at 11 am
Good Printed Books

Monday, 17th December, at 11 am
**Good English and Continental
Portrait Miniatures, Silhouettes
and Objects of Vertu**

Monday, 17th December, at 2.30 pm
Antiquities

Tuesday, 18th December, at 10.30
am and 2.30 pm and following day,
at 10.30 am
**Chinese Snuff bottles, Works
of Art and Oriental Ceramics**

Wednesday, 19th December,
at 11 am and 2.30 pm
Old Master Paintings

Wednesday, 19th December,
at 10.30 am, at Belgravia
**English and Continental
Furniture, Clocks, Bronzes and
Works of Art, 1830-1930**

Thursday, 20th December,
at 10.30 am
Fine English Silver

Thursday, 20th December,
at 10.30 am
**Eighteenth, Nineteenth and
Twentieth Century English and
Continental Paintings**

Thursday, 20th December, at 11
am
**Medieval, Renaissance and La
Works of Art**

Thursday, 20th December,
at 11 am and 2.30 pm, at Belgravia
**English Ceramics, Pot Lids,
Staffordshire and Goss**

Thursday, 20th December,
at 2.30 pm
**Eighteenth, Nineteenth and
Twentieth Century Drawing
and Watercolours**

Friday, 21st December, at 11 am
**English Oak Furniture, Rugs
and Carpets**

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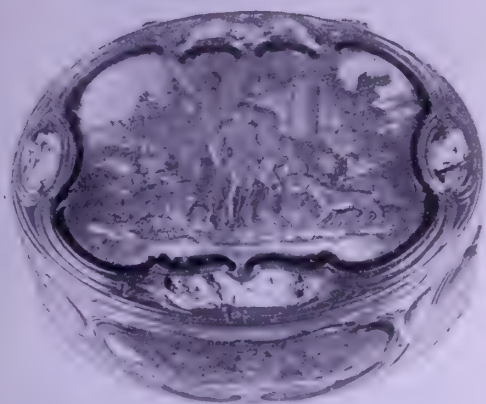
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Sotheby's

Monday, 10th December, at 2.30 pm

IMPORTANT RENAISSANCE JEWELS AND GOLD SNUFF BOXES



A Louis XV quatre-couleur gold tabatière,
by Jean George, Paris 1756, 3¼ inches



An Empire gold and enamel snuff box,
by Gabriel Raoul Morel, Paris, early 19th century,
3¼ inches



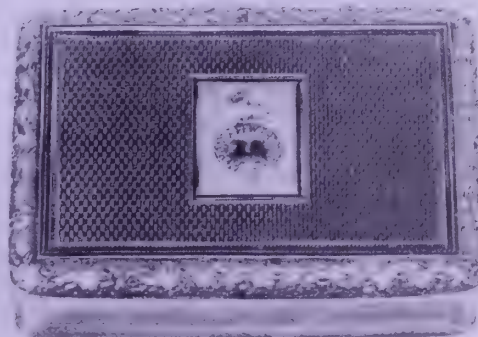
An Empire gold and enamel snuff box, by
Adrien Jean Maximilien Vachette, 3¼ inches



A George III gold and enamel nécessaire, in the
manner of James Cox, c. 1760, 8½ inches



A Louis XV two-colour gold snuff box, Paris 1757,
by Dominique François Poitreau, 3¼ inches



A George III two-colour gold snuff box,
by A. J. Strachan, London 1815, 3½ inches

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red anchor mark, 6 $\frac{3}{4}$ inches



A Chelsea group of 'La Nourrice',
red anchor mark, 7 $\frac{1}{2}$ inches



A pair of Bow figures of a Peacock and Hen,
7 $\frac{1}{4}$ inches



A Worcester candlestick group of Canaries,
First Period, 9 $\frac{3}{4}$ inches



A Chelsea figure of Isabella, raised anchor mark,
9 $\frac{1}{2}$ inches



A pair of Bow white busts of Mongolians,
11 inches

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A late 17th century Dutch parquetry cabinet on stand, 6 ft 10 inches high by 5 ft 10 inches wide

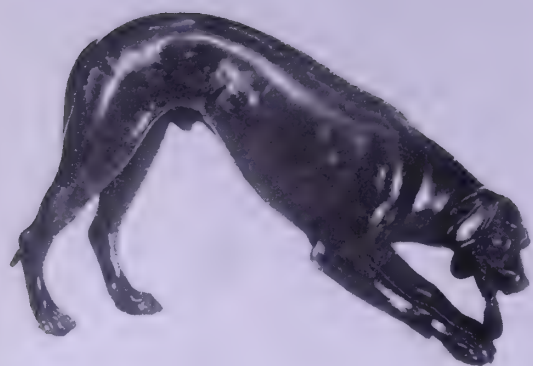


One of a pair of mid-18th century Italian marble-topped giltwood side tables, 5 ft 3 inches wide

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Thursday, 20th December, at 11 am

MEDIEVAL, RENAISSANCE AND LATER WORKS OF ART



An Italo-Flemish bronze dog, c. 1600, 6 $\frac{1}{4}$ inches



A Paduan bronze figure of Spinario, 16th century after the antique, 7 inches



An Italian bronze horse in the manner of Bologna-Susini, c. 1700, 11 inches long



A large and important North German amber cabinet, late 17th century, 42 inches high

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Thursday, 20th December, at 11 am



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A Rhenish Gothic ivory diptych, second half of the fourteenth century, 4 $\frac{3}{4}$ inches



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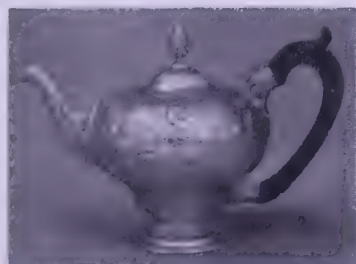
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'Global Improvement': the Lessons of the Venice Restorations

The floods of November 4, 1966 invested Venice for nearly twenty-four hours. The height of the waters varied a little with the rise and fall of the tide but at its peak it reached 1.89 metres, the highest point in records going back two hundred years. At the same time the mountains behind Venice were deluged by cloudbursts which, spreading down the Appenines, created havoc in Florence. The torrential rain running off the Dolomites flooded the coastal plain behind Venice and joined up with the invading sea driven inland by abnormally high winds.

The Superintendent of Galleries, Dr. Francesco Valcanover, was, at that time, responsible for the care of works of art in the whole province of the Veneto as well as in Venice itself. His first task was to concentrate on the urgent rescue of pictures and objects seriously damaged by flood-water in places as diverse as the city of Venice, Motta di Livenza, Portobuffolè, Oriago and Murano.

The second task, started simultaneously, was to begin a survey of all the objects within the area of the Soprintendenza to check on their current state of preservation and on the causes of deterioration. The main cause was usually found to be rising damp in ancient massive walls built on water-logged foundations before the days of damp-courses, though lack of care and maintenance on the part of the owners (whether public, ecclesiastic or private) sometimes reaching back two hundred years to the time of the Republic of Venice, and pollution arising from modern industrial processes were found to be important contributory causes of decay.

The first result of this survey was a list, produced before the end of the year, of objects requiring immediate attention. This list provided the basis for a programme of urgent restoration work carried out during 1967. The work was financed by special allocations of funds from the Italian government and local authorities and by Italian and foreign private funds, among them the Committee to Rescue Italian Art (U.S.A.), the Italian Art and Archives Rescue Fund (United Kingdom) and the France-Italy Association. Unesco provided funds for the survey to continue throughout 1967 and the report, issued in 1968, showed that out of a total of twenty-one thousand objects examined, thirty-five per cent suffered some measure of deterioration.

It is interesting that the Superintendent, in spite of the pressure of rescue work and the immediate harassment of urgently providing expert restorers, places for them to work and money to pay for their

activities, seized upon the opportunity created by a calamitous flood to put forward, with the imaginative help of official and unofficial well-wishers, a constructive and coherent long-term restoration policy well before the survey's findings revealed the whole frightening picture of the amount of restoration work which ought to be done.

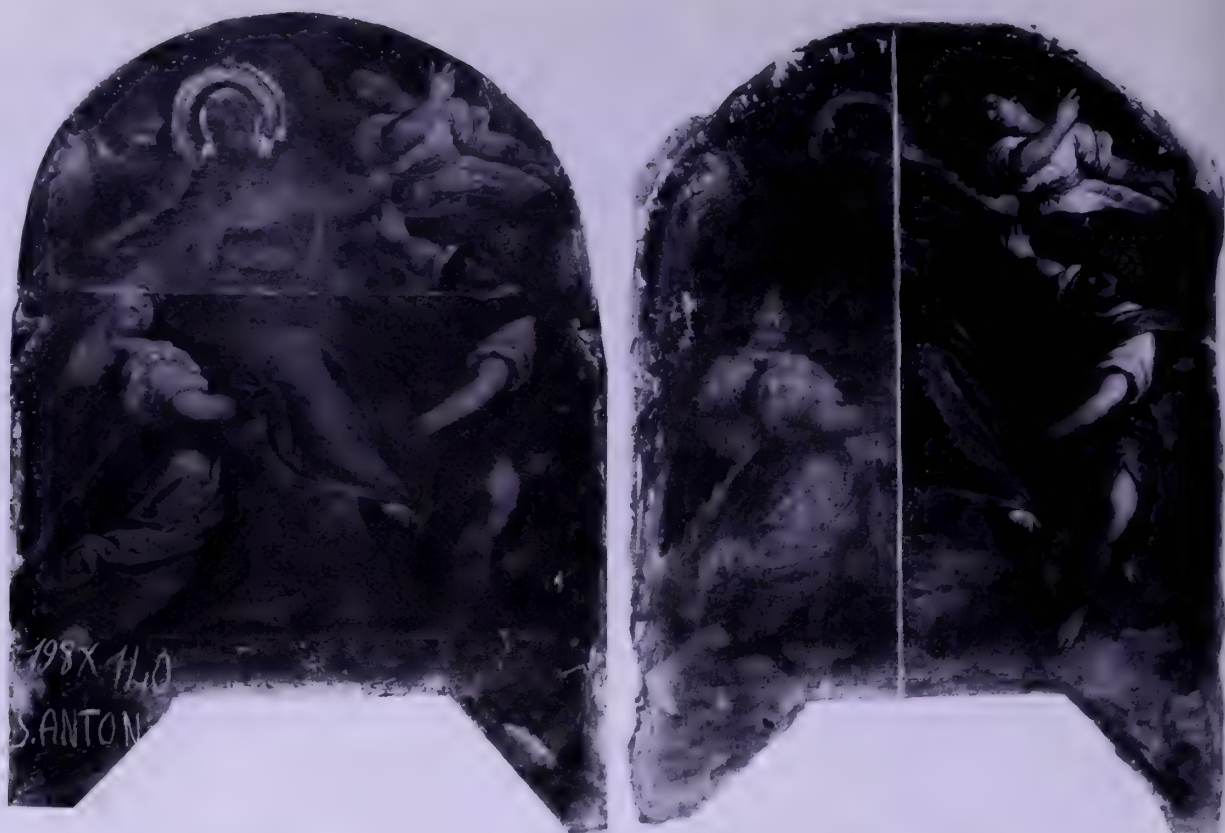
In Dr. Valcanover's view a building (a church, *palazzo*, *scuola*, or other institution) should ideally be restored as a whole if it is to continue to play its role in the urban setting for which it was designed and to serve the community in the way originally intended. To ensure this the fabric and the contents should be of an acceptable standard of preservation. In other words to leave a restored masterpiece in an aesthetic slum is to defeat the purpose of restoring it. This policy of global improvement requires the co-operation of all concerned and this, happily, has happened in Venice where the Superintendents for Monuments and for Works of Art have worked with one another and with the many private funds which have supplemented both the money and the skills made available from various Italian official sources. It may be objected that on the basis of global improvement one is likely to restore more Palmas than Giorgiones. To which one may reply that the second rank as well as the great masters make up a civilisation and that there are necessarily many dull lines in Shakespeare.

Where the restoration of paintings on canvas is concerned, the first step in the pursuit of a policy of global improvement was to provide sufficient room to restore the very large canvases to which Venetian painters are so often given and the laboratories to carry out the necessary analyses and tests on colours, varnishes, glues and so on to provide guidance for the restorers.

The problem of space was solved when, in January 1967, the Venetian Municipality gave the disused Benedictine church of S. Gregorio, near the Salute, for use as a restoration laboratory. The fabric of this large church was in fearful disrepair and, in addition, it had suffered severely in the 1966 floods. Thanks to the financial and technical assistance of the Italian state, of the American Committee for the Rescue of Italian Art, of the British Italian Art and Archives Rescue Fund and the German and Dutch private funds the restoration laboratory was able to start work in September, 1968.

Earlier in that year a start was made in establishing laboratories in a building adjoining S. Gregorio. The first of these was the micro-chemical laboratory

1, 2 and 3.
PALMA IL GIOVANE.
S. Saba from the
church of S. Antonin
before, during
and after
restoration.



4 and 5.
TINTORETTO.
*Christ washing
the Disciples' feet*
from the church of
S. Moisè, before and
after restoration.

equipped by the Italian Art and Archives Rescue Fund, which also arranged for Miss Joyce Plesters of the National Gallery Laboratory in London to set the laboratory going and to train Italian staff in techniques not at the time in use in Italy for microscopical and chemical analyses to guide restorers in their work. Physics, photographic and X-ray laboratories were also established during the year with assistance from various private funds and Unesco.

Up to this point the policy of global improvement had been a theory, a target at which many efforts had been aimed. Now, by a bold decision on the part of

one of the private funds it was, for the first time, to be put into operation. Throughout the process of planning the S. Gregorio laboratory and the sometimes difficult negotiations which led to its refurbishing and equipment the Italian Art and Archives Rescue Fund (which became the Venice in Peril Fund) had thrown all its influence and encouragement behind the notion of providing adequate laboratories for speedy and effective restoration. This was very largely the result of the understanding and persistence of Sir Ashley Clarke. After anxious consideration of its responsibilities and finances, this British fund decided to take in hand the



Maria dei Miracoli financed by a German fund; S. Stefano by an Italian fund; Sta Maria del Giglio by an American fund and the vast ceilings by Giannantonio Fiumani in S. Pantalon by another American fund with the rest to be restored at the cost of the Italian state. Indeed the policy throughout has given opportunities for fruitful co-operation between the Italian authorities (who are necessarily meeting the major cost of preserving Venice) and various national Italian and foreign private funds.

The next step in carrying out the policy of global improvement was to create temporary autonomous restoration laboratories to restore, on the spot, all the canvases adorning one building. This had distinct advantages in the case of very fragile paintings or where, as in the case of the Tintoretto's in the Scuola di S. Rocco, the colours had, in some places, turned to a powdery dust which would have suffered irreparable damage in the process of removing, dismantling and rolling up the canvases for transport to S. Gregorio. Restoration on the spot also reduces costs, a material point at any time and one of particular importance in Venice and indeed the whole of Italy, where it is the very wealth and variety of its treasures which create the problems of financing and staffing services to look after them. The laboratory set up in the Scuola di S.



restoration of an entire complex. It took charge of restoring the fabric of the Madonna dell'Orto, that fourteenth-century miracle of Venetian Gothic, famous, among so many other things, for the collection of Tintoretto's which adorn its walls. So it came about that these huge canvases were among the first to be restored in the new laboratory of S. Gregorio and that the Madonna dell'Orto provides the first justification of the Superintendent's policy of global improvement reinforcing the value of the urban setting and the community purpose for which it was designed. Other examples followed including the restoration of Sta

Rocco provides a very good example of this development. The work is scheduled to take three years and is being financed by the Edgar G. Kaufmann Foundation of Pittsburg through the Venice Committee of the International Fund for Monuments. Tintoretto's Crucifixion is already returned to its earlier splendour. Other autonomous laboratories have been created at the Seminario Patriarcale and at S. Tomà. The latter will take charge of the canvases in the Frari, the Scuola di Sta Maria del Carmine and S. Giovanni Evangelista. The list of churches where all the canvases are being restored is now impressive and includes S. Moisè, S.



6 and 7.
TINTORETTO.
Crucifixion
from the church
of S. Cassiano,
before and after
restoration.

Zaccaria, the Scalzi, S. Cassian, S. Antonio, S. Nicolo dei Mendicoli and S. Giovanni in Bragora.

The organisation set up for the restoration of canvases is now adequate to meet the needs of the very considerable number of paintings for which the Soprintendenza is responsible in Venice itself. There was, at the beginning, a serious shortage of personnel. As far as the actual work of restoration is concerned it has been solved by bringing in independent experts with long experience of the particular problems met in restoring Venetian paintings. Scientific and photo-

graphic expertise is now also available to provide services for the restoration laboratories. Here too there has been close collaboration between the Italian authorities and the various national private funds. The Italian government provided three grants for qualified restorers in 1967 and contributions towards the salaries of restorers were made by the Fondazione Ercole Varzi (Italy) and the Kress Foundation (U.S.A.). The British funds have met the salaries of a chemist for three years and a photographer for six.

It is clear that the policy of global improvement had



8 and 9.
TINTORETTO.
The Flight into Egypt
in the Scuola
di S. Rocco,
before and after
restoration.

All photographs by
courtesy of the
Soprintendenza alle
Gallerie, Venezia.

succeeded. If further justification were needed it would be found in the fact that this policy has resulted in more work being done, on a more comprehensive basis, than anywhere else in Italy and in the fact that laboratories on the model of S. Gregorio have been set up to serve areas of the Veneto outside Venice such as those organised in the Museo Civico in Bassano, in Feltre and in Padua.

Equally impressive is the care and intellectual honesty, not to say humility, which guides the actual work of restoration. Infinite care is taken, as in all good restoration laboratories, to ensure that the colours and glues used are all of removable materials to accommodate methods and techniques which may be invented later. A similar attitude explains the very cautious approach to cleaning. Dr. Vulcanover believes that alterations in colour values due to time become a part of a painting and thinks that it is to deny a part of that painting's life to seek to eradicate them. Moreover, because colour values have been altered by the passage of time there can be no guarantee that the colours revived by modern scientific methods are those intended by the painter. He prefers, therefore, to restrict cleaning to a cautious removal of surface filth. This attitude contrasts with the more radical approach of most United Kingdom restorers but has a lot to recommend it coming from a guardian of the State's artistic heritage. His opinion is one which I have heard echoed by American experts in architectural restoration, who complain that private owners in their destruction of later accretions to a building destroy its social significance as a family dwelling over the centuries and sometimes restore a house to a state which never existed even at the beginning.

So the situation with regard to the restoration of canvases in Venice is satisfactory. Work is also continuing on the causes of the increasingly rapid deterioration of materials be they due to humidity, atmospheric pollution or pigeons. This work is going forward in co-operation with the Centro Nazionale delle Ricerche in Rome, the Institute of Industrial Chemistry in the University of Padua and the International Conservation Centre also in Rome.

The conservation of frescoes, stone, marble, wood and bronze objects is another and much more complicated story. There are few experts working in these fields and not enough research is being done, and certainly not done fast enough, into the behaviour and particularly the deterioration of materials in various conditions. This is a gap to be filled and if Venice, and the private funds and research institutes working with her, can fill it we shall all be in their debt.

This is a picture painted in less dark colours than is usual in articles on Venice. The extent and complexity of her problems tend to obscure the tremendous amount of work which has already been done by the Italian and Venetian authorities in restoring, renovating and defending the city from the sea, subsidence and pollution. This should be more often recognised. But in recognising it let no one think that there is not still an enormous amount to be done. The most effective way to mark recognition of the magnitude of the effort made by a country which is not the richest in the world and which has its share of troubles is surely to give it all the assistance possible in money and expertise to maintain this strange and beautiful phenomenon as a living city.

SHIRLEY GUITON





Chinese and Annamese Ceramics

From the Philippines and Indonesia

P. J. Donnelly

Colour.

Chinese burial vessels from the Philippines:

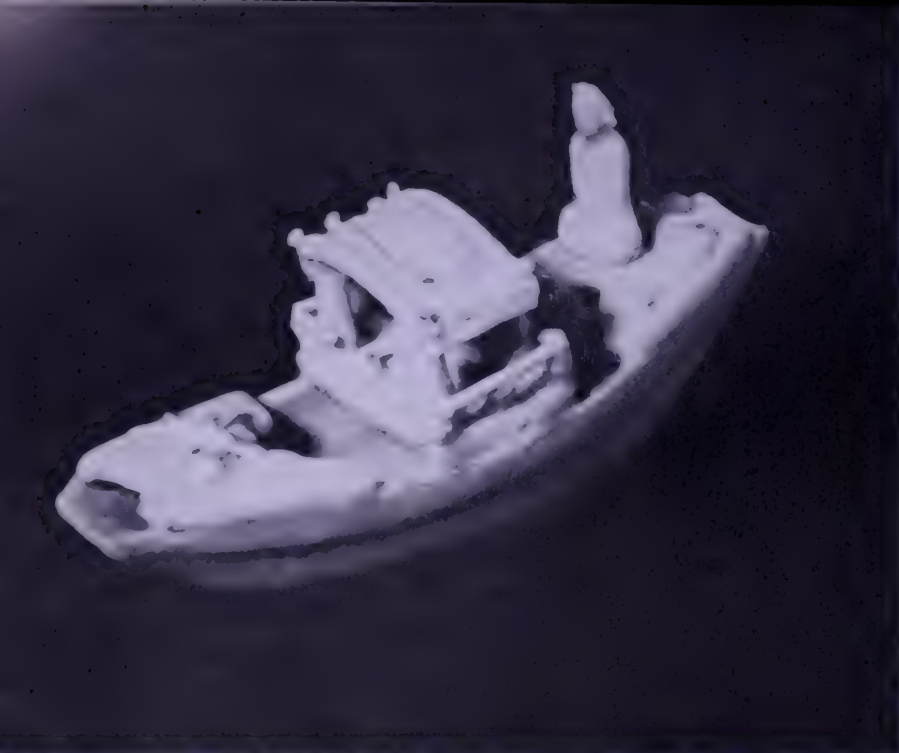
Top left, decorated in underglaze red. Maximum height, 11.5 cm.	Top right, decorated in underglaze blue. Maximum height, 13 cm.
Bottom left, <i>tobi seiji</i> decoration of iron splashes under a <i>ch'ing-pai</i> glaze. Maximum height, 11.8 cm.	Bottom right, figure subjects. Maximum height, 10.8 cm. All Yüan period.

The ceramic burial wares from the Philippines are beginning to reach London. This is an account of an exhibition of them which was held in the gallery of Hugh Moss Ltd. from June 14-30 1973 together with Annamese pottery, a rather neglected field of ceramics.

They have been long in coming. The original field work conducted by The University of Michigan and by Beyer before the war and by Fox afterwards was, as our American cousins would say, long on archaeology but short on pottery, as a result of which many of their datings would not be accepted to-day. These investigators were succeeded by a band of enthusiastic amateurs, long on ceramics but at times short on archaeology. However the seal of respectability was conferred on their efforts by the Manila Trade Pottery Seminar of 1968 attended by many of the world's leading experts on Chinese ceramics. Throughout the postwar years great local interest was aroused and owing to unusually favourable conditions of acquisition vast collections of grave pottery were amassed, to the tune of many thousands of pieces, some of which are beginning to make their appearance in the West. Principal among these locally formed collections is that of Leandro and Celia Locsin whose book on the subject, *Oriental Ceramics Discovered in the Philippines* (Tokyo, 1967), unfortunately out of print at the time of writing, is, we are advised, in course of re-publication. Meanwhile a record of the Hugh Moss exhibition is being prepared by Mr. Adrian Joseph who was responsible for it.

Before embarking on a consideration of the objects we must steel ourselves for a disappointment. Some of us waited expectantly for the reports of the Manila Seminar in the hope of finding some independent evidence from the graves themselves towards dating the pottery. Alas! this was not to be, and instead of dating the pottery from the graves we find ourselves dating the graves by the pottery in the manner to which archaeology has accustomed us. Apparently Carbon 14 dating of the organic material is insufficiently precise to give us that extra half-century, backwards in time, which is all that we need to provide a (Southern) Sung dating for Chinese blue and white which we know to have been firmly established during the interloping reigns of the Yüan (1280-1367). However there are consolations. Although in many cases the burial process has caused the customary degradation of glaze, one site at least was wet sand which acted as a perfect preservative so that the state of the artefacts found there was virtually pristine. We are seeing them to-day with the eyes of the peoples who buried them.

From the pottery we can provide our own dating brackets; a few pieces of T'ang (the lead glazes proceeded long beyond that epoch in South China), very little Northern Sung, more from the Southern Sung and most from the Yüan dynasties, thence extending into the Ming as far as the sixteenth century (the Catalagan site). If we assume that these grave wares were fashioned in the lifetime of their owners then the graves will date from about 1200-1525, with the fourteenth century predominating. All are from provincial kilns of South China among which Ching-techen in pre-Ming times must be included. The Yüeh wares of Kiangsi, Chekiang, Fukien and Kwangtung



1. Water-dropper in the form of a Chinese junk. *Ch'ung-pai* glaze. Chinese, fifteenth century. Length 16 cm.

Provinces, the blue and white and underglaze red wares of Kiangsi, the *ying-ch'ing* or *ch'ing-pai* of Kiangsi and Fukien, the brown wares of Kwantung are all present. Unrepresented are the Chekiang celadons (particularly those with *tobi seiji* decoration), the black wares of Kiangsi and Fukien and curiously, since they are common enough, the white wares of Fukien. For the most part these grave pieces are small, miniature even – the term jarlet seems to have been invented to cover them, though not (yet) potlet. Two inches is about the size of a jarlet, five inches for an ewer. These two types of artefact predominate though we also find other forms of water-dropper, in the well-known form of two ducks, a Chinese boat (No. 1) even a man riding a ram (colour, bottom right). There are also dishes and bowls, and covered boxes. Enamel wares make an appearance in the sixteenth century.

A discovery of this exhibition is the use of iron-brown for underglaze decoration. Generally minor ornament (the eyes of the twin duck water-dropper may be picked out in brown instead of the more usual blue), occasionally it becomes the sole decoration (No. 2). But the iron-brown here contains an element of cobalt, perhaps an experiment in controllability, and for the most part the decoration found in brown is confined to



2. Jarlet decorated in underglaze iron-brown. Chinese, fifteenth century.

spot ornament. The experiment does not seem to have been a success (we know of no corresponding underglaze brown wares among the ceramics of mainland China). At all events this form of decoration was overtaken by the use of iron-brown as an enamel over the glaze; this, the *rouge-de-fer* of later ceramics, was a huge success from Middle Ming times onwards.

The glaze under which decoration in iron, cobalt or copper started was the well-known *ying-ch'ing* glaze of the Sung and Yüan monochrome. Mr. Joseph believes all three types and the monochromes to be contemporary with each other and he may well be right. Tradition has it, that decoration in underglaze blue was first practised in China at the folk-kiln of Ch'i-chou in Kiangsi and that the potters ran away to Chingtechen taking their stills with them. (The occasion is said to have been that when the pottery turned into jade in the furnace.) The story is of course apocryphal but the Chi-chou kilns, until then far exceeding in importance those of Chingtechen, do appear to have suffered a sudden decline towards the end of the twelfth century of our era. This is late in the Northern Sung dynasty and is an early date for the introduction of blue and white into China, though the Chinese themselves have long held this to be so. Mr. Joseph would like most if not all of his jarlets to emanate from Chingtechen in the expectation that those kilns were the birthplace of blue and white but if so this was not the only source. In 1956 the Chinese investigated a kiln site named Chuehtungshan at Polohsion in Kwangtung, not very scientifically. It produced jarlets with a white waxy glaze and blue and white ones with brown rims under a *ying-ch'ing* glaze both of which would be at home in the Philippines. The question of time-lag between Chingtechen and provincial kilns and of how long a type might persist in production are here raised in acute form since intrinsic evidence shows Chuehtungshan to have been working in the late sixteenth and early seventeenth centuries. But not, it would be safe to say, using Persian blue. However five other kilns in a neighbouring district (Ch'eng-man) go back to Yüan times.

Vignier's classic dictum, when in doubt call it Yüan seems particularly applicable here. For one thing, most of the pieces look Yüan. Take for example the form of decoration known to the Japanese as *tobi seiji* (buck-wheat celadon) in which splashes of ferruginous clay are applied to the surface before glazing. With these little pieces the scale is somehow wrong, resulting in rather coarse-looking vessels, less decorous than we find in mainland China, some of them to Western eyes at least, positively spoiled by this treatment (colour bottom left). *Tobi-seiji* ornament is here confined to *ying-ch'ing* pieces, the Chekiang celadons being absent. Then again the stoutness of their potting contrasts rather with their size. Mr. Joseph thinks these pieces were specially commissioned and this is probable; at all times the Chinese potters were willing to accept foreign orders often in strange forms. For this stout potting was essential and moreover the Chinese never considered it necessary to export their best pieces. For a world innocent of porcelain anything would do and usually did.

Mr. Joseph does not share this view, claiming that these wares have been underrated in the West for lack of acquaintance with the Philippines grave wares which he has now made good. As to that time alone will tell. That the best is the enemy of the good is as true today as it has ever been. Mr. Joseph has produced for us some very best pieces; some are illustrated here (see colour). But he himself remarks on their rarity and all are provincial while it must be said of collectors generally that apart from specialists in blue and white the Yüan has never been a favourite period.

It would be agreeable to know the purpose of these grave wares and why they were buried with their owners. The *kendi* is a drinking-vessel familiar throughout south-east Asia which was never used by the Chinese. The very small ones are termed waterpots but these peoples were illiterate and in any case did not employ the Chinese mode of writing. Then there are those little vessels in the form of a cube with a round hole in the top, rather like a Victorian inkwell (colour, top right). Why are all these pieces so small? One theory has it that they were employed in magical arts and were buried with the dead on account of the potency of what they held, or were thought to hold. These jarlets are usually arranged around the head of the departed. The numerous little waterpots may also have had a ritualistic purpose, perhaps connected with purification. Celadon dishes covered the pubic areas; belief in the magical properties of that ware in one form or another was prevalent throughout the East except China itself. A large jar would be used for re-interment, when a grave was used again. In such cases the artefacts found in the grave would have different datings.

The missing Fukien white wares comprise mainly small dishes and jarlets. They are notable for an extremely white granular paste which is opaque, thereby differing fundamentally from the well-known *blanc de Chine* of later years. The ornament is moulded, usually on the outside only, one or two bands of stiff triangular leaves or simple flower-scrolls. The glaze is greenish and does not usually reach the foot on the outside. This ware is quite different in appearance from the more common *ying-ch'ing* ware which is usually highly translucent. It has been found at two kiln sites at Tehua, the home of *blanc de Chine*. Sometimes however we find in the Philippines plain white dishes, translucent with a colourless glaze which may be regarded as true precursors of *blanc de Chine* and are later than the opaque ware which is generally Yüan, perhaps fifteenth century or even later.

Annam – the name in Chinese is simply phonetic, after an eponymous dynasty founded in 1250 AD – was a satrapy of China to a greater or less degree from Han times onwards. The country was directly governed during the first quarter of the fifteenth century when potters immigrated from South China, perhaps bringing with them the first knowledge of native cobalt. Till then the many small kilns in the vicinity of the capital Than-koa had perforce to make use of Persian blue which was all that anyone had in the Far East before about 1425. These kilns also produced a rough monochrome ware in brown or mottled green and a type of celadon.

These Annamese wares are quite well-known in the West and display clearly recognisable features. Dishes were fired in stacks, using spurs which naturally leave their marks on the interior – these were essentially folk-kilns of the South China pattern. Janse, it is true, claimed discovery of six Han kilns and one Sung one all in the vicinity of Than-hoa but we cannot identify what they made. There were two pottery centres, one between Hanoi and Tungchung and the other at Hsaiangshan on the Hung River to the north. The paste is not the fine white paste of Chingtechen but much greyer; dishes and bowls are barely translucent – evidently the local kaolin left much to be desired. It is said to be gypseous. Unglazed parts are burnt strongly red in the firing so that the inadvertent crackle which often covers parts of vessels is brown at the edges. It is impossible to resist Honey's verdict that we have here a basically coarse ware. However, a good white paste is claimed for the Hsiang-shan kilns. This being so it is hard to see why Mr. Joseph should be so enthusiastic about it. To older collectors these pieces will never be anything but the poor relations of Chingtechen, though it could well be that a new generation may find its interest directed towards a field not yet bedevilled by scarcity and high cost.

The Annamese kilns began in perhaps the thirteenth century and lasted through the sixteenth with their apogee in the fifteenth century. They have no chroniclers but must have played their part with the South Chinese kilns in exporting since the Islands are full of their wares, buried though not necessarily in graves, while wares of *ch'ing-pai* type went to Japan between the tenth and fourteenth centuries, there to be treasured until now. The great authority on ceramics in Indonesia was a Dutchman, the late E. van Orsay de Flinck, whose magnificent collection forms the staple of the Djakarta Museum of which he was for many years curator. From all over the Islands villagers would bring him specimens retrieved from habitations overtaken by jungle or the cultivation of sugar-cane. I was present on one such occasion. Much the same appears to have taken place in the Philippines where very little Annamese pottery is directly associated with graves and consequently even less dating evidence is available than with the Chinese wares.

The dating of Annamese pottery is wide open. Mr. Joseph has industriously checked the greater part of his fifty-odd specimens for manganese but the same conclusions are not to be drawn from this as with Chinese porcelain. There the position is quite simple; Chinese cobalt does not appear until the reign of Hsüan Tê (1423–34) and soon after it became available the Chinese stopped importing Persian blue. The source, however, was Sumatra, where Annam also had been trading for many years. Until the Annamese kilns had a local blue (either of their own or imported from China) they would have continued to import Persian blue from the Islands. Unless we claim for the Annamese a source of local cobalt before the Chinese had one it will be the fifteenth century before a local blue makes its appearance and, with any allowance at all for time-lag, that century well-advanced. Mr. Joseph shows six dishes painted with flowers, three of them in dark local



3. Ewer of rectangular section decorated with ducks and lotus in imported underglaze blue. Chinese, late fourteenth century. Height 21 cm.



4. Dish, decorated with flowers in imported underglaze blue. Annamese, fifteenth century. Diameter 37.2 cm.

blue and three in bright Persian blue (No. 4). On stylistic grounds he wants them all of the same date; if so, that date must be late fifteenth-century at the earliest. Again take the covered stem-bowl of No. 5. This must surely derive from an imperial Hsüan Tê prototype. But the style of decoration, it is argued, is that of the David Vase family of half a century earlier. To that extent this illustrates no more than the persistence of style in provincial kilns, generally assessed at a century or more. Yet again, the ewer of No. 3, of great elegance and beauty in the clear fresh Persian blue, must surely belong to the apogee of these kilns, notwithstanding the Yüan nature of the elements of its design.

Just as the David Vases give the clue to the dating of Yüan blue and white in China so we have as our fixed reference for Annamese blue and white the large bottle vase at Istanbul which is dated 1450. It came to Burlington House in 1934 and was no. 1488 in the catalogue (illustrated). It is clearly a reference point for dishes like that in No. 4. The fish dish of No. 6 undoubtedly has stylistic affinities with fourteenth-century Yüan ware but allowing for time-lag need be no earlier than the fifteenth century despite its use of Persian blue. The *kendi* is plentiful (No. 7).

Then, too, there is the use on Annamese wares of enamels, usually green or iron-red. Now enamels were not in use at the provincial kilns of China before the sixteenth century, if we disregard the folk-wares of Tz'ü-chou in Sung times, and there is no reason for Annam to be any earlier. Mr. Joseph would make the handsome dish of No. 8 fifteenth-century from the stylistic affinity with imperial Ch'êng Hua but again we must allow for time-lag and twenty years is all that is required to bring this dish into sixteenth-century Chêng Tê. The condition of this piece is excellent and it was doubtless an heirloom rather than a buried piece, as enamels always suffer deterioration from burial.

Missing on the Annamese side is the exceedingly rare type simulating the Sung Chün ware of North China which does not seem to have been exported. A covered jar (*kuan*) in the Hugh Moss exhibition is the only example known to me and the West is fortunate to possess so handsome a specimen, its colouring that of a russet apple. Though well removed in dating from its Chinese examples this jar employs a technique which probably reached Annam with the arrival there of the Chinese potters early in the fifteenth century. The characteristic cover, however, has a parallel in a Yüeh-type jar in Japan considered much earlier.

We thus find ourselves getting further and further away from the Yüan burial wares with which this article began, and indeed the two sections of this exhibition have little in common save their place of discovery. It is good to see so many Annamese pieces assembled together even if one cannot always follow Mr. Joseph's superlatives in discussing them – to most collectors the poor paste will always tell against them. As for the Yüan burial wares, here the quality is much higher while still provincial and it will not be surprising if we see a vogue in the West for a type that is at once attractive and still within range of the average collector's pocket.



Left
5. Covered stemcup decorated in imported underglaze blue. Annamese, fifteenth century. Height 12.5 cm.



Above
7. Kendi decorated with flowers in imported underglaze blue. Annamese, fifteenth century. Height 12 cm.



Left
6. Dish decorated with a fish among water-plants in imported underglaze blue. Annamese, fifteenth century. Diameter 39.5 cm.

Above
8. Dish decorated with a Buddhist lion among clouds in underglaze blue and red and green enamels. Annamese, early sixteenth century. Diameter 36 cm.

James Dennistoun's Second European Tour 1836-1839

Hugh Brigstocke

On his return home in 1826, James Dennistoun did not pursue his artistic interests, but settled down to a quiet life of Scottish antiquarian research.¹ His editorial work on publications for the Bannatyne Club and the Maitland Club was interrupted only by one brief foray into contemporary politics, when in 1832 he published *A Letter to the Lord Advocate on the Scottish Reform Bill*, where he took a firm Tory line. In 1834 his father died and it became necessary to sell the family estate soon afterwards. Meanwhile, on March 2 1835, during a short trip to France and Switzerland, he was married in Berne to Isabella, eldest daughter of James Wolfe Murray, Lord Cringletie. A little more than one year later, in May 1836, James and Isabella felt free to set out on an extended tour of Holland, Germany, Switzerland and Italy and they did not return home again until October 1839.

During this journey James Dennistoun began to form his collection of early paintings, but his principal occupation was a fairly systematic search through the main public libraries on his route for material of Scottish historical interest. His extensive transcriptions are still preserved in the Advocates' Library, Edinburgh.² Of course the Dennistouns also found time for sightseeing, and he even began a journal, but it does not contain long descriptive accounts of galleries and picture collections, such as those found in the account of his first grand tour.³ (Cf. *The Connoisseur*, October 1973, pp. 90-97. A third article is to follow).

Indeed we learn little from the journal about the Dennistouns' opinions on the works of art they saw until they reached Nuremberg on October 8 1836. They remained there for four days, and although James mainly worked in the library, they did also visit the principal churches. Dennistoun records that 'The Cathedral and Church of St. Laurence disappointed me – the old German painters are not to my taste – the sculptures of Stoss and Kraft⁴ have little effect – even the *Shrine of St. Sebald* (in bronze by Vischer⁵ 1509) scarcely equalled all I have read of it – and the windows are of moderate beauty'. Nor was he impressed by 'the glaring and gaudy but hard and monstrous pictures of the early German school exhibited in the Château and the Moritz Capelle'⁶ (*sic*), and he adds that they 'did not tempt me to enter upon the study of so [rude] a style of art'.

The Dennistouns also visited some of the art dealers in and around Nuremberg. They noted 'a tolerable collection of paintings of various schools' offered by the bookseller Campe,⁷ but they were more impressed by the pictures belonging to Pickar⁸ at Furth in spite of

the 'extravagant prices'. From Nuremberg they moved to Ratisbon where they did actually buy some old master drawings but no details are recorded. After eleven days in Ratisbon which James spent in the library of the Scotch Convent of St. James, they reached Munich on October 25 1836. Here their long visit was overshadowed by the illness of Isabella who contracted cholera on January 1 1837. James, as well as working in the archives, also amused himself 'hunting out objects of art and taste, generally under the auspices of M. de Montmorillon,⁹ Professor of Drawing and picture dealer on commission – a most uncommonly obliging person'. Montmorillon sold him 'a capital portrait of *Ariosto* by Titian, and a beautiful *Holy Family* by Pierino (*sic*) del Vaga in the fine Raphael style, besides a considerable number of drawings by celebrated masters'. The Pierino del Vaga cannot be identified and was not apparently included in the 1855 sale after Dennistoun's death. The 'Titian' which cost £15 was in the sale (lot 26) and was engraved for reproduction in Dennistoun's *Memoirs of the Dukes of Urbino* (Vol. III p. 265); it was evidently a copy or version of the picture now in the National Gallery, London.¹⁰ In Munich Dennistoun also 'picked up drawings from Stöeger and others, and various rococo articles, generally great bargains at these things go' and he notes: 'All this gave me great amusement; more even than the public galleries of pictures and statuary'. From this account it is hard to resist the impression that James Dennistoun's taste at this time was rather lacking in focus, and none of his acquisitions in Germany was apparently very successful.

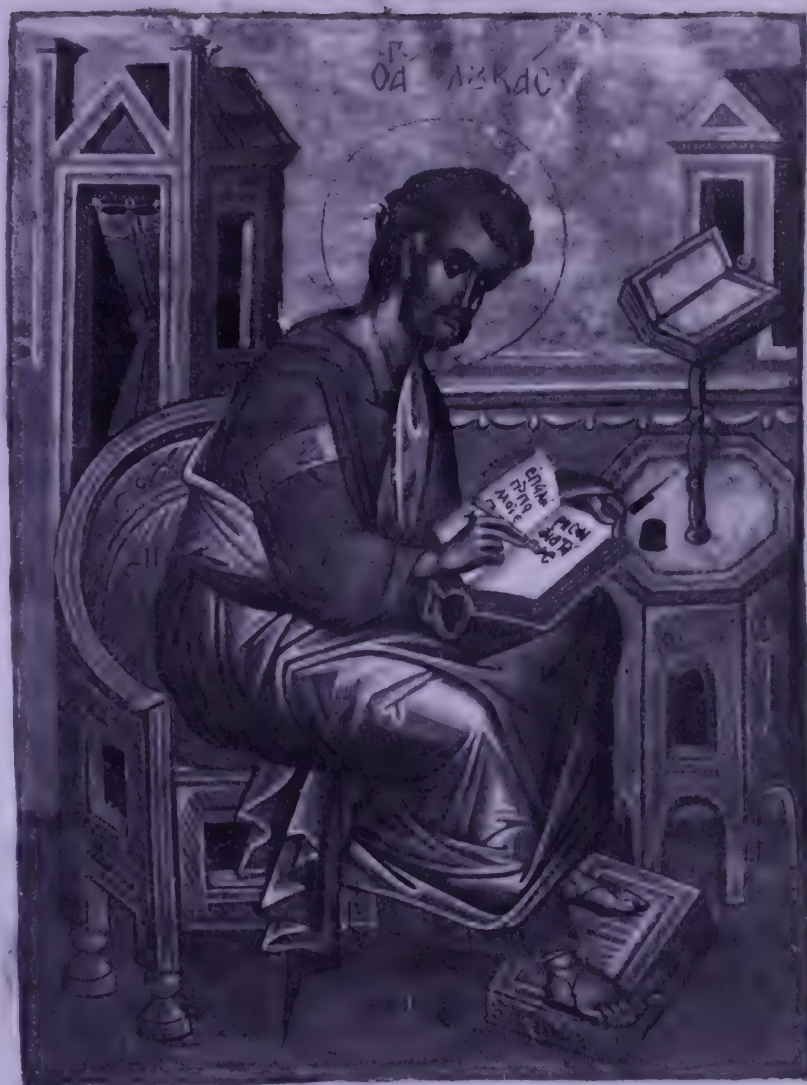
It was however at this moment that he took the first small step towards the formation of a collection of cut-out illuminated manuscripts, which are still preserved together in his original album, with the notes which he later made under each sheet.¹¹ The illuminations in the album were clearly selected with the historical purpose of representing examples of different provincial schools and styles, and not on the strength of their aesthetic qualities. The sheet which Dennistoun bought in Munich in 1836 is a modest provincial sixteenth-century German illustration of *Pilgrims on a journey*.

On April 4 1837 the Dennistouns were at last able to leave Munich, and they then visited Augsburg, Bader Berne and Montreux, before arriving at Geneva on May 2. Here they saw several private collections including a small but select collection of Dutch and Flemish pictures belonging to Colonel Tronchin,¹²

cabinet of Dutch paintings belonging to M. Duval,¹³ and Canova's *Venus and Adonis* at the Villa Favre.¹⁴ They also saw pictures offered for sale by M. Fazy at the Château de Dardagny;¹⁵ but it was, however, Kuhn, a Jew, a very obliging honest person, and moderate in his prices', who tempted them into making some acquisitions, of which unfortunately no details are recorded.¹⁶ The only painting in the Dennistoun sale with a Genevese provenance was a *Holy Family* by Maratta (lot 50) for which Isabella paid £10 and this cannot be traced. Two fourteenth-century miniatures of *St. Luke* (No. 1) and *St. John* which James Dennistoun attributed rather erratically to the 'Greek school 10th century' are also said to have been acquired in Geneva.¹⁷

At this point James' journal comes to an abrupt end, but it is still possible to follow the rest of their journey from other sources, particularly a series of very detailed letters addressed to David Laing, the Edinburgh antiquarian, and bookseller.¹⁸ The first surviving letter dated October 27 1837 was sent from Milan, apparently in response to a request from Laing for prints by Marcantonio Raimondi. Dennistoun asks Laing the price he is prepared to pay for the prints, and then goes on to describe his own recent travelling experiences. He writes of his frustration on finding all the libraries in Milan closed, and on a more cheerful note, he outlines the temptations afforded by the flourishing Milanese art trade. 'It is a common but an egregious mistake among persons who run through Italy with eyes only for the public galleries and pawnbrokers' stalls that no good pictures are now to be had there. I have seen here in private houses in the last three days pictures that would grace any public gallery in Europe, and which are to be bought probably on very easy terms by those who set properly about it'. However, like many collectors Dennistoun found that 'my means are unfortunately quite disproportioned to my tastes or I might soon make many enviable acquisitions. The same may be said of other branches of art; I examined today a portfolio of drawings of the greatest masters chiefly of the 15th and 16th centuries better selected than I ever found in any public cabinet, and this in a print shop. These were dear; but when I settle for some time in a town I sooner or later find out ways and means of getting bargains . . .'. Much of this account may well have been idle boasting for Dennistoun apparently limited his acquisitions in Milan to some illuminated manuscripts, 'monkish productions' of the fifteenth-century Lombard school.

From Milan the Dennistouns moved on to Modena



and Bologna for further library research, and they then stopped for a short rest in Florence before travelling south to Rome. In Florence they bought another illuminated cut-out, which James later described in his album as 'a showy specimen of the Florentine school, while passing from the manner of Beato Angelico into that introduced by Domenico Ghirlandaio'. They arrived in Rome in November 1837, and again it is from a letter addressed to David Laing, and dated January 27 1838 that we learn about their activities: 'I occupy myself more on the objects of art than the Roman remains, although of course not to the exclusion of the latter. There are comparatively few English and little society, which is favourable to the employ-

1. Unknown, fourteenth century. *St. Luke*. Miniature from James Dennistoun's album. Private Collection.

2. LORENZO
MONACO.
The Visitation.
Panel, 20.5 × 32.3 cm.
Gambier-Parry
Collection, Courtauld
Institute of Art,
London.



3. ANDREA
BRESCIANINO.
The Resurrection.
Panel,
26.6 × 36.8 cm.
Private Collection.

ment of one's time, but after all it is quite extraordinary how little one can overtake. I have spent many mornings of late in the Vatican library struggling with the difficulties offered by a system of peculiar jealousy and mystery – by the want of any catalogue of printed works – and by the strict prohibition against opening the catalogues of MSS. to any stranger'. Dennistoun also writes of visits to the archives of the Scots and English Colleges in Rome where he met the Abbé Paul Macpherson¹⁹ and Dr. (later Cardinal) Wiseman. He makes no reference to the acquisition of any works

of art but does describe the artistic scene. 'The sort of antiquities most in fashion here at present are Etruscan vases, found chiefly in the ancient Sabinia and Umbria where many excavations are carried out on speculation – the remains being sold at very high prices. Indeed most objects of art and antiquity here are very dear – but as there are scarcely any buyers this year I do not doubt a great reduction towards the end of the season'.

During this year (1838) the Dennistouns went back to Florence and also saw Siena and Lucca. It was then that James bought some of the most important early Italian pictures and miniatures in his collection. For instance in Florence he bought for £10 the two Lorenzo Monaco predella panels of *The Epiphany* and *The Visitation* (No. 2) which are now in the Gambier-Parry collection at the Courtauld Institute Gallery.²⁰ James Dennistoun believed them to be by Taddeo Gaddi and in the Dennistoun sale they are described as 'choice examples of the manner of Giotto by his best pupil'. It was also in Florence that he found two fifteenth-century Florentine cut-outs which he added to the album to 'give an idea of the style of design in the convents after Beato Angelico di Fiesole had introduced a purer taste'. Here too they had the good fortune to meet the Abate Celotti, the well-known dealer in books and manuscripts, who presented them with an illuminated miniature of the fourteenth-century French school.

In Siena James Dennistoun bought for £4 from the De Angelis collection, a predella panel of *The Resurrection* by Andrea Brescianino (No. 3), which is now in an English private collection.²¹ In Dennistoun's sale this picture was described as by Andrea del Sarto 'in the Master's first manner'; it was bought by the Rev. Davenport W. Bromley, another important English collector of early paintings.

From the custodian of the Gallery at Siena Dennistoun bought a very fine miniature of *The Ascension* (No. 4) which is now in the Barber Institute, Birmingham, and which has recently been attributed to Liberale da Verona.²² Dennistoun however believed it to be the work of Taddeo Bartolo. Originally it was included in his album of cut-outs, where he wrote a long note expressing his appreciation of its importance and quality. 'The whole compass of Italian art contains nothing more majestically divine than the figure and expression of Christ, nothing more harmoniously beautiful than the gradation of accompanying cherubs. Such was the opinion of Overbeck and

Colour
Attributed to
PIERO DELLA
FRANCESCA.
*Portrait of Guidobaldo
di Montefeltro.*
Panel, 41 × 27.5 cm.
Thyssen-Bornemisza
Collection, Lugano.





4 Attributed to
LIBERALE DA
VERONA.
The Ascension.
Miniature. Formerly
in James Dennistoun's
album. Barber
Institute of Fine Arts,
University of
Birmingham.

Riegel, two of the most distinguished leaders of the new German catholic school, who often contemplated this wonderful miniature with delight'. It is however not at all clear at what date Dennistoun wrote this note or when he first came to know Overbeck, and Cornelius' biographer Riegel.

In the autumn of 1838 the Dennistouns made a six week tour 'among the mountains and small towns of central Italy' which, James informed David Laing, 'are

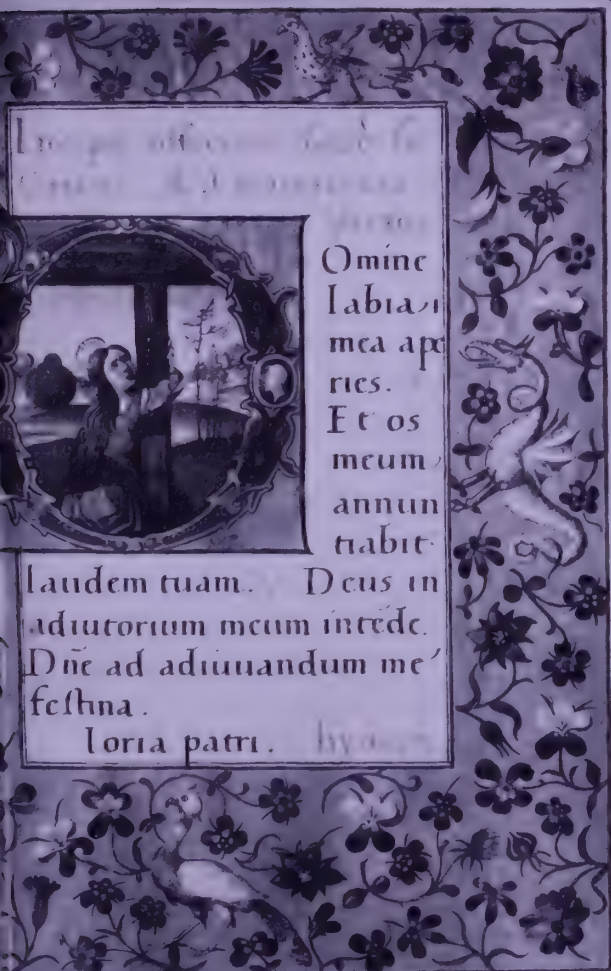
very rarely visited by English'.²³ Unfortunately the details of their itinerary are not recorded. It would, for instance, have been interesting to know if at this early date James Dennistoun was already aware of the qualities of Piero della Francesca's frescoes at Arezzo of which he later wrote with such admiration in the *Memoirs of the Dukes of Urbino*. It was during this tour that he made his most controversial acquisition, a picture which he believed to be a *Portrait of Raphael* by Giovanni Santi (see colour). It is now in the Thyssen collection, Lugano. Dennistoun was shown this picture in Citta di Castello by Signor Andreozzi, a local historian. He based his identification of the portrait on an inscription, on a white ledge beneath the figure, which was undoubtedly spurious and has since been removed. He was deceived by the inscription and was sufficiently impressed by the historical importance of his discovery to write a letter about it in 1841 addressed to the editor of the *Art Union*.²⁴ The authenticity of the picture was subsequently questioned by M. de Reumont in a letter addressed to the *Kunstblatt* which was published on September 26 1848. Dennistoun was so upset by this criticism that he took the picture abroad with him again the following year in order to seek the approval of Passavant.²⁵ The subsequent arguments, the testimony of G. Colombo who restored the picture for Dennistoun in Rome, and Dennistoun's own spirited defence of the picture can be followed in the Appendix to the *Memoirs of the Dukes of Urbino*.²⁶ Even today the identification of this picture remains problematical – in the Thyssen collection it is optimistically catalogued as a *Portrait of Guidobaldo di Montefeltro* by Piero della Francesca²⁷ – but the portrait does seem to be a perfectly genuine fifteenth-century Italian work, which was scarcely overpriced when Dennistoun bought it for 10 shillings and 10 pence plus £2 for the frame.

The Dennistouns were back in Rome by November 1838 and it was probably then that he bought a Book of Offices known as *The Ghislieri Book of Hours* from Prince Albani, for an undisclosed price. This book, which is now in the British Museum,²⁸ was undoubtedly his most exciting acquisition; it was written between 1492–1503 and is of exceptional importance not only on account of its fifteen historiated initials (No. 5), mainly of half-length saints carrying on the series of the Kalendar, but because it contains five very fine full page miniatures drawn on separate leaves and then inserted. Two of these sheets are signed, a *Nativity* by Amico Aspertini (No. 6), and a *St. Sebastian* by Perugino (No. 7). Of the other three, an *Annunciation* (No. 8) has been attributed to the hand

6. AMICO ASPERTINI.
The Nativity.
 Miniature from the
 Ghislieri Book of
 Hours. British
 Museum, Department
 of Manuscripts.



5. BOLOGNESE
 c. 1500.
Hours of the Cross,
St. Mary Magdalen.
 Historiated initial
 from the Ghislieri
 Book of Hours.
 British Museum,
 Department of
 Manuscripts.



7. PERUGINO.
St. Sebastian.
 Miniature from the
 Ghislieri Book of
 Hours. British
 Museum, Department
 of Manuscripts.





8. BOLOGNESE

c. 1500.

The Annunciation.
Miniature from the
Ghislieri Book of
Hours. British
Museum, Department
of Manuscripts.

responsible for the historiated initials, a *David* (No. 9), with a beautiful landscape background, has been given to Lorenzo Costa, while a *St. Jerome* (No. 10) of only slightly less quality is by an unknown Bolognese artist. This book has an artistic quality which far outweighs the historical interest of Dennistoun's album of cut-out miniatures, but it only remained in his possession for about ten years. In 1847 he sold it for 700 guineas to Lord Ashburnham,²⁹ partly as a consequence of financial losses, but also, as he explained to Lord Lindsay, 'because it was never seen in Scotland, by anyone who could appreciate it'.³⁰

On December 3 1848 Dennistoun again wrote from Rome to David Laing. He describes his efforts to form a collection of miniatures and missals and obviously hoped to tempt Laing to follow his example. 'I have . . . got together a very interesting series of miniature illuminations, illustrating the various schools from about 1000 to the days of Raffael after which this, the parent of oil painting, fell into disuse – in these are included several splendid missals, now of all the rarities in art the rarest and most prized. I however know where one or two are still for sale but at high prices of course'. The letter also contains a clear statement about the method and purpose underlying his picture-collecting activity. 'I have got now a small but very choice collection of Cabinet pictures, collected chiefly with the object of illustrating the progress of painting from the 13th century through the successive schools down to modern times – but my favourite style goes back to the 14th and 15th in which I expect little sympathy in Scotland. Rome is not a good field, but even here by watching one may make a hit with the knowledge I have attained of the holes and corners in which such things occasionally cast up. Most however of my pictures were got in Florence – a far better field . . .' (From this account it appears that Dennistoun acquired rather more pictures in Florence than those we have already described; indeed many of the other pictures which were in the sale of his collection and which are of unknown provenance might also have been bought at this time. These will be listed in the appendix to the final part of this article.)

Dennistoun's lengthy letter reveals the rather magpie approach to collecting which was so characteristic of nineteenth-century antiquarians, when he goes on to describe the acquisition of such diverse items as Scottish historical manuscripts, antique intaglios, and also Urbino china, a neglected subject about which he later wrote a useful chapter in his *Memoirs of the Dukes of Urbino*.³¹ 'I have bought a very few intaglios; the one which seals this is an Etruscan scarabeus, representing a triga, or chariot with three horses – a rare subject. I could get you good intaglios about this size from 20/- to 60/- unset according to the execution, and sometimes perchance for less . . . If you would like one or two specimens of the Urbino china of 1500 after the designs of the scholars of Raffael I could get you some, generally soup plates for about 15/- to 25/- each; but usually cracked . . . I have been able to pick up but very few things regarding Scotland – and have never met with any pamphlets by the Scotch who frequented Italy in the 1500 and 1600'.



9. Attributed to
LORENZO COSTA.
David.
Miniature from the
Ghislieri Book of
Hours. British
Museum, Department
of Manuscripts.

10. BOLOGNESE
c. 1500.
St. Jerome.
Miniature from the
Ghislieri Book of
Hours. British
Museum, Department
of Manuscripts.



Dennistoun also returns to the possibility of obtaining prints by Marcantonio for Laing's collection, and in this connection mentions, for the first time, his friendship with the German engraver, Lewis Gruner. 'Although from not hearing any more from you I suppose you no longer wish any of the Marc Antonio engravings as to which you wrote me . . . I think it worth while to recur to the subject in consequence of having become acquainted with a German engraver, one of the best judges of that style of engraving and a most successful imitator of it, by name *Gruner*. If you really desire to make any acquisitions in that way I can have the benefit of his advice, which as he does not deal in prints will be quite impartial. I have ascertained that a copy of the rarest plate of Marc Antonio's *Massacre of the Innocents* whose only fault (if it be one) is being one of the very earliest and consequently a rather *strong* impression is for sale as a duplicate from the Corsini Palace . . . for 100 scudi or nearly £22. Another of a different plate of the same subject for which Gruner for himself has offered 55 scudi (about £12) may be now had for 50 or 55, provided Gruner who has the first offer does not take it . . . Some of the Germans here have been introducing again the style of Marc Antonio, and if you like I could get you a few specimens for very small prices, which are very beautiful. Gruner is now doing a set of 10 from some mosaics of Raffael's design³² – and a work which is to give nearly 40 of Raffael's hitherto unedited works – but this will have letter press in German by Passavant.³³ He has also done some of *Overbeck's* works, a Prussian painter who has already obtained a European reputation as head of the new school, who design upon the same principles as the Schools of Perugino and Raffael, and succeed in that object, 'tho' not so well in imitating the ancient coloring. For my own part I never purchase prints – almost the only branch of the arts of which I have not specimens'.

The remainder of the Dennistouns' tour was rather an anti-climax so far as the acquisition of works of art was concerned. Before leaving Rome early in 1839 for the homeward journey he did however buy at least one more painting, a *Madonna and Child* attributed to Girolamo da Carpi which cost £15. He noted that 'This charming specimen of the Ferrarese school bears on its original altar-frame the arms of Count Porcione of Mirandola, and is by one of the rarest masters of that place'.³⁴ I have not succeeded in tracing this picture but since it fetched the comparatively high figure of £141 15s. at Dennistoun's sale (lot 52) it may have been of some quality.

The Dennistouns' route home was via Milan, Padua, Venice, Munich, and Nuremberg, and in each of these cities he bought further cut out miniatures for his album. The only sheets of any importance are a group of four miniatures of *The Annunciation* (No. 11), *The Epiphany*, *The Cloven Tongues*, and *The Vision of the Shepherds* which he bought in Munich. He attributed them to the twelfth-century 'Byzantine School, Cologne?' but they are probably thirteenth-century German. The present owner has convincingly suggested that they belong to a series of miniatures in



the British Museum which were acquired quite independently, from Joseph Lilly, a London bookseller, in 1849.³⁵ In Munich Dennistoun also finally succeeded in finding three Marcantonio prints for David Laing within that collector's modest price range, for a total of £5.

The Dennistouns were back in Scotland by October 1839. During this second grand tour James' interest in early works of art had developed rapidly, especially after he reached Italy in the autumn of 1837. There is no evidence of any other collector or friend influencing his taste at this time, and unfortunately there is no record of which books and guides he was consulting. Certainly his response to early painting was primarily that of a historian and antiquarian, and it was no doubt in this spirit that he visited the hill towns of central Italy in 1838. However he had still not formulated the idea of himself writing a book on Italian art and history; for, as he himself later stated, the inspiration for his *Memoirs of the Dukes of Urbino* was Charles Eastlake's review, published in 1840,³⁶ of Passavant's *Raffael von Urbino*.

11. German school
13th century.
The Annunciation.
Miniature from James
Dennistoun's album.
Private Collection.

NOTES

1. For James Dennistoun's publications see *The Memoirs of the Affairs of Scotland by David Moysie*, edited by James Dennistoun for The Bannatyne Club, 1830; *The Chartulary of Lennox*, edited by James Dennistoun for The Maitland Club, 1833; *The Lochlomond Expedition 1715*, reprinted and illustrated from original documents, edited by James Dennistoun, 1834; and *The Cochrane Correspondence regarding the Affairs of Glasgow 1745-6*, edited by James Dennistoun for the Maitland Club, 1836.
2. Adv. MS. 19.2.26.
3. The journal is in the collection of Paul Grinke who kindly made it available to me for study.
4. i.e. Veit Stoss the elder and Adam Kraft.
5. i.e. Peter Vischer the elder.
6. i.e. the Morizkapelle.
7. Is it possible that 'the bookseller Campe' was related to Dr. Friedrich Campe of Nuremberg? Lugt lists two Dr. Friedrich Campe sales: at Boerner, Nuremberg, September 6 1847 and at Christie's, May 18 1849.
8. I have found no other references to this dealer.
9. Louis Albert Montmorillon. See Thieme-Becker 1931.
10. Cecil Gould *National Gallery: The Sixteenth Century Venetian School* 1969 p. 114 no. 1944 *Titian Portrait of a Man*. The National Gallery picture was formerly considered to be a *Portrait of Ariosto*. For other copies of this composition see also J. A. Crowe and G. B. Cavalcaselle *The Life and Times of Titian* 2nd edition 1881 p. 197 ff, and Harold E. Wethey *Titian. The Portraits*, 1971 p. 103 no. 40.
11. This album was formerly in the collection of Mrs. Hensley Henson at Auckland Castle, County Durham, and is now in a private collection. Mrs. Henson was the last Dennistoun of Dennistoun in the senior line.
12. Col. Henri Tronchin. Some of his pictures were inherited from François Tronchin, (1704-1798). I understand that Dr. Renée Loche is at present preparing a publication on F. Tronchin's picture collection.
13. Jean François André Duval. He was born at St. Petersburg in 1776 and left Russia in 1813, to live in Geneva where he died in 1854. Part of his collection was sold in London at Phillips, May 12 and 13 1846. Some pictures from his collection are now in the Musée d'Art et d'Histoire in Geneva. See also W. Deonna *Quelques oeuvres d'art provenant des collections Duval . . . in Genève*, 1932 p. 184 ff. I am indebted to Dr. Renée Loche for this information and for an offprint of the article.
14. Guillaume Favre 1770-1851. For the Canova *Venus and Adonis* cf. W. Deonna *Le Legs Guillaume Favre au Musée d'Art et d'Histoire in Genève* 1942, p. 162 note 4. I am indebted to Dr. Renée Loche for an offprint of this article.
15. Henri Fazy.
16. I have been unable to trace the identity of Kuhn with any precision, although Dr. Renée Loche kindly informs me that a certain A. Kuhn is found in a list of donors to the Museum in Geneva prior to 1906.
17. In his album under the *St. Luke* James Dennistoun notes 'The school and period of art to which I have assigned them are confirmed by a facsimile and description of a *St. Luke* much resembling this, in Agincourt Storia dell'arte, Vol. vi, p. 149 and plate 47'.
18. Laing MSS, Edinburgh University Library - La. IV. 17.
19. For the Abbé Paul Macpherson, Rector of the Scottish College see W. E. Brown, *Essay on the History of the Scots College in The Scots College Rome*, 1930, p. 1 ff.
20. For the provenance and attribution see A. Blunt, *Provisional Catalogue of the Gambier Parry Collection*, 1967, p. 39 no. 122.
21. For De Angelis see Cesare Brandi *La Regia Pinacoteca di Siena*, 1933, p. 5 ff. I am much indebted to both Christopher Lloyd for kindly drawing my attention to this picture, and to the present owner for permission to reproduce it. For the history of the picture see: The Dennistoun sale at Christie's June 14 1855, lot 49, the Davenport-Bromley sale at Christie's June 12 1863, lot 48, the Sir John Ramsden sale, Christie's, May 27 1932, lot 117; and Thos. Agnew & Sons Ltd. Catalogue April-May 1969 No. 28.
22. The miniature was sold at Sotheby's February 2 1960, lot 250 as by Sano di Pietro. For the attribution to Liberale da Verona see Carlo del Bravo *Arte Veneta XVII* 1963, p. 48. I am indebted to Prof. H. A. D. Miles for these references.
23. Letter from James Dennistoun to David Laing from Rome dated December 3 1838 (Laing MSS).
24. Letter to the Editor of the Art-Union dated November 9, 1841. Published in *The Art-Union*, January 1 1842, p. 12.
25. In the Dennistoun MSS at the National Library of Scotland (5525 f.9) there is a draft letter from James Dennistoun to J. D. Passavant dated August 13 1849 and written from Marienberg. Dennistoun expresses his regret that his arrival in Germany should coincide with Passavant's departure. 'I shall be sorry to carry back with me my head of Raffaele without showing it to you as without inspection it is difficult to meet such absurd and unfounded attacks on it as that by M. de Reumont, and as yet no one who has examined the picture has doubted its genuineness or intact state'. Passavant did apparently see the picture eventually. cf. James Dennistoun *Memoirs of the Dukes of Urbino*, 1851, Vol. II, Appendix V, p. 465.
26. J. Dennistoun *op. cit.* p. 461 ff.
27. Cf. the catalogue *Sammlung Thyssen - Bornemisza* 1971, p. 311 no. 249.
28. British Museum Department of Manuscripts, Yates Thompson MS, no. 29. Cf. Henry Yates Thompson *A Descriptive Catalogue of Twenty Illuminated Manuscripts* 1907, pp. 145 ff.
29. For the sale, which was negotiated on Lord Ashburnham's behalf by John Holmes, see the Ashburnham MSS. 3584-3591 in the East Sussex County Record Office at Lewes. See also A. N. L. Munby *Connoisseurs and Medieval Miniatures 1750-1850*, 1972, p. 125. Cf. also James Dennistoun *op. cit.* Vol. I, p. 423.
30. Letter from James Dennistoun to Lord Lindsay dated August 12 1848, preserved in the Crawford MSS. at the John Rylands Library Manchester. I am greatly indebted to Lord Crawford for permission to study these papers.
31. James Dennistoun *op. cit.* Vol. III, p. 382 ff.
32. Presumably a reference to *The Mosaics of the Cupola in the Cappella Chigiana of Santa Maria del Popolo in Rome: Designed by Raffaele Sanzio d'Urbino*. Engraved and edited by Lewis Gruner. 11 plates. Fol. London 1850. Italian Edition, illustrated by Antonio Grifi. 10 plates. Royal 4to Roma 1839.
33. This work was never published. For other works by L. Gruner see *Universal Catalogue of Books on Art* 1870, Vol. I, p. 738 ff.
34. Quoted from Dennistoun MSS, in the possession of Paul Grinke.
35. British Museum Department of Manuscripts Add. 17687; I am much indebted to Miss J. M. Backhouse for helpful information about the provenances of the B. M. miniatures. Dennistoun notes in his album below his miniature of the *Annunciation*: 'The elongated figures, angular draperies and animated movements are extremely characteristic of the School, as well as the air of the heads, the exaggerated features and the ground of burnished gold . . . The nearly defaced German inscription behind this one gives the following account of the book to which these had belonged, before they were barbarously extracted. "The worthy Mother Elizabeth Kogon has given this Psalter to the administration of the Monastery of the Kings, and has given instructions that whatever royal monastery shall possess it, no one shall send or take it from the administration without permission from the worthy mother: anno 1586".'
36. James Dennistoun, *op. cit.* Vol. I, p. XIV. For C. Eastlake's review see *The Quarterly Review* CXXI, June 1840, p. 1 ff.



B. G. Burrough

Edward Barnsley

1. Oak sideboard,
1925.
Note the fielded
panels, drop handles,
stepped feet, wide
door rails. Solid wood
throughout.
Exhibited at the Paris
Exhibition, 1925.
*Photograph by
courtesy of Cyril
Franklin, Esq.*

For most men, a working life span of fifty years is enough, and for many this period in one situation becomes purgatory. But Edward Barnsley who, in July this year, celebrated fifty years in his own workshop at Froxfield, near Petersfield, time seems only to increase his enthusiasm for work. Work of an exacting nature, the design of furniture and other woodwork to be made to the highest standards by his skilled assistants.

Edward Barnsley was born in 1900 at Pinbury, Gloucestershire, where a trio of young architects were beginning their life's work – Ernest Gimson, Ernest Barnsley and Edward's father, Sidney. Soon they moved to Sapperton, close by, Gimson designing furniture, Ernest Barnsley working mainly at architecture, while Sidney Barnsley designed furniture which he made with his own hands.¹ How natural then for the young Edward, who had been in and out of the workshops from a very early age, to assume that after education at Bedales he would work at Sapperton, but after demobilisation in 1918 it was arranged that he would be apprenticed to Geoffrey Lupton. Lupton, whose workshop was at Froxfield, had been a pupil of Gimson, was astonishingly able as a builder and was a craftsman in many other fields. Originally trained as an engineer, he was greatly influenced by the writings of Rudolf Steiner and proved an excellent choice, being essentially a maker and doer.

In 1923, Edward Barnsley took over Lupton's workshop at Froxfield and started producing hand-made furniture to his own designs, the early pieces being very much in the Gimson and Sidney Barnsley manner. The sideboard (No. 1), of solid oak throughout, is typical of his work during this period, as are the chairs (No. 3), the latter, undoubtedly, owing much to some of Gimson's designs. During the late 1920s Barnsley was elected a member of the Arts and Crafts Exhibition Society, of which he was later to become a Council member; and in 1930 he became a member of the Art Workers' Guild.

Unlike Gimson, who would use no machine-powered tools, and unlike his father, who found it embarrassing to work with others, Barnsley used certain machines from the beginning and employed assistants. Since 1945, seven men have been employed and, with increasing fame and recognition, up to five pupil apprentices at a time. The names of some of the latter read now like a furniture makers' *Who's Who*: John Briggs, Kenneth Marshall, Sandy Mackilligin, Alan Peters, Alec McCurdy, Oliver Morell, Bernard Osmond, David Powell and Robert Townshend. Besides his influence on these men must be considered his influence on hundreds of specialist craft teachers, especially those who studied at Loughborough Teacher Training College, where he was adviser in woodwork from 1938 to '65. In a similar capacity he was employed by the Rural Industries Bureau from 1946 to 1960.

From about 1946 to '47 Barnsley's designs show a gradual change but before that some of his work demonstrates quite clearly his readiness to experiment. The desk (No. 2) with its front of highly figured veneers, owes much to the spirit of the times but is not



2. Walnut writing desk with protective beads of ebony. Chair and standard lamp in walnut, 1932. Photograph by courtesy of Dr. Nina Scudder.

3. Lattice-back dining chairs in walnut, 1925. Photograph by courtesy of Cyril Franklin, Esq.

a style that he would wish to emulate today. The cabinet (No. 4) has a distinct affinity with some of his father's work but here subtle differences may be seen which can be only the outcome of much thought and study. Still carefully chosen panels of solid wood, still a black and white inlay, though refined, but finely calculated proportions, beautifully fashioned handles and with a satisfactory plinth and legs to support the whole. The bureau (No. 5), a mixture of deliberately chosen woods in solid and veneer form, shows yet further refinement to the handles and plinth, with a simple inlaid stringing, while the chair (No. 5), with its curves and tapers calculated to a fine degree, reveals work of a very high standard. It has been said that 'If a man can make a chair he can make anything' and I am reminded of this on re-reading a letter from Barnsley, in which he insists that his men set the standards, that they are the craftsmen. Undoubtedly he owes much to his foreman Herbert Upton, who joined him in 1924; George Taylor, 1936; Oskar Dawson, 1946; Malcolm Clubley, 1959 and Michael Bowen 1970. Although records have been kept of every single piece produced since 1923, only recently, unfortunately, has Barnsley adopted the original idea of the Arts and Crafts Exhibition Society of stamping each piece with the maker's name. A pity, for assuredly many of these pieces will end their days in museums and the makers should be known.

5. Bureau and chair in walnut, inlaid with sycamore, 1965. Both are the product of much careful thought at the design stage and should be studied in relation to his earlier work.

Photograph by courtesy of Mrs. A. Minoprio.



4. Inlaid walnut cabinet, cedar lined, 1952.

Photograph by courtesy of A. Minoprio, Esq., F.R.I.B.A.



In 1960, accommodation was built especially for powered tools and equipment when it became increasingly apparent that their use was essential if production was to be maintained at reasonable costs. So too, are modern materials used – man-made blockboard and synthetic adhesives and finishes – to cope with the conditions imposed by today's centrally heated homes. Although a few may criticise Barnsley for using modern materials, none can doubt his courage and honesty in so doing. Time, no doubt, will prove him



6. Mahogany conference chair.
Photograph by courtesy of the Department of the Environment.

right. None, too, can query his standards of craftsmanship and the sheer quality of the pieces made under his guidance. It has been said that 'his business is a happy example of skilled craftsmen directing the use of powered tools, and achieving economy and speed in production'. This is true enough, but it leaves out the indescribable quality that is apparent in his furniture and one is bound to agree that this can be achieved only through the almost total making by a pair of human hands. It is not definable, only the most sensitive hands and eyes can be aware of it.

It is impossible to do justice to Barnsley's furniture in a short article and with a few photographs. That the quality of this man's work has become increasingly recognised must be obvious, for the total output to date is some 6,000 pieces, excluding small items. Important commissions for cathedrals, churches, colleges, schools and boardrooms have been many and varied, of one of which the chair (No. 6) is but a small part. Commissioned by Lord Eccles when he was Minister for Education (1954-57) the suite consists of a desk and chair, two small tables, a bookcase and a conference table with fourteen chairs. The remaining illustrations have been chosen to show the class of work now being produced. The fine secretaire (No. 7) is a perfectly practical piece, yet the design is full of interest, and the treatment of handles, inlay, carving and legs should be noted.

7. Writing cabinet in Indian rosewood with sycamore and ebony inlay. Lined with oak and cedar, bottom drawers fitted to carry files, 1970.
Photograph by courtesy of Commander and Mrs. Bruce Keith.





8. A china cabinet in Indian rosewood, inlaid with sycamore, 1958.

Photograph by courtesy of Lord Hutchinson.

Some pieces have a distinct Regency flavour and the china cabinet (No. 8) is an example, bent glass being used with a minimum amount of wood to facilitate the viewing of the contents. The side-table (No. 9) shows a present-day adaptation of a stretcher rail often used in a heavy, solid form by his father. Here it is refined and lightened to a degree made possible by lamination and a modern adhesive. The large walnut desk (No. 10) was designed especially, using solid and ply wood, to obviate shrinkage. Many of these present-day pieces show that much thought and care has been spent on the refinement of handles and inlay. The results, combining choice woods and outstanding workmanship, must be considered wholly satisfactory. English woods used are oak, walnut, elm, yew, cherry and sycamore, the last mainly for inlay. Imported woods used are mainly Indian rosewood, Cuban mahogany, black-bean and sapele.

Walking through the workshops, one half expects to see on the wall William Morris's hackneyed dictum, 'Have nothing in your home that you do not know to be useful or believe to be beautiful', for Barnsley insists that the emphasis upon useful, purpose-made furniture is still the foundation of the firm's intention. He believes firmly in making rather than talking and regrets many of the attitudes prevalent in the approach to design today. Design he maintains, should be by evolution, not revolution.

To spend a day with Barnsley and his wife Tania, who undertakes much of the tedious book-keeping and has been constantly involved with his work, does much to restore one's faith in human nature, for this man's honesty of purpose, sincerity and faith, and belief in his life's work is apparent in his every word and action, although he prefers his work to speak for him. In 1945 he received – what many think was a totally inadequate award – a C.B.E.² for his contribution to the crafts. Now, 28 years later, with orders on hand sufficient to keep his workshop busy for many months ahead, he faces the future with confidence and with the hope that another Barnsley may be found to carry on the family tradition.

NOTES

1. Interested readers may care to refer to my article on Ernest Gimson in *The Connoisseur*, Vol. 171 No. 690 and Vol. 172 No. 691, August and September 1969.
2. Commander of the Order of the British Empire.



1. A side-table in
Indian rosewood,
inlaid with sycamore,
length seven feet,
1971.

Photograph by
courtesy of W. Massil,
Esq.

2. Walnut desk
inlaid with
sycamore. Designed to
eliminate
shrinkage, the
bottom drawers fitted
to carry files, 1972.

Photograph by
courtesy of T.
Vinsler, Esq.



Drawings and Models by Thorvaldsen

John Kenworthy-Browne

From the death of Canova in 1822 until his own twenty-two years later, Thorvaldsen was the most celebrated sculptor in Europe. Since then his reputation has tumbled, partly because of the general eclipse of Neo-classicism and partly because of the uncompromising nature of his art. His complex character, his lack of education and his uncouth manner made the Danish intruder an easy prey for his urbane Italian and French critics. In Denmark, however, he has always been revered as the greatest artist that country has produced. The Thorvaldsen Museum was built during his lifetime to house some 700 of his statues and reliefs in plaster and marble, as well as his astonishing collections of contemporary paintings, classical sculpture, vases and gems.

Thorvaldsen rarely spoke about his art, and no critical account exists. During the sculptor's last years in Denmark, J. M. Thiele, the Secretary to the Danish Royal Academy, hung upon his words to learn as much of his life as he could, and his *Biography* published in four volumes (1851-4), is the basis of all subsequent accounts. After Thorvaldsen's death, as Thiele was tidying up his two-roomed apartment in the Casa Buti in Rome, he found scraps of paper on the floor, and old letters with drawings on them. In a cellar there were a few thousand more, crumpled, torn and rotting. This treasure, carefully retrieved, survives as the sculptor's correspondence and over five hundred drawings and sketches.

Only a few of the drawings have been published. But in recent years Mrs. Dyveke Helsted, the Director of the Thorvaldsen Museum has been systematically cataloguing them, and she has made the selection of 77 drawings and 14 plaster sketch models for the current exhibition at the Heim Gallery, (59 Jermyn Street, s.w.1, until December 14). Even a collection such as this cannot cover the whole range of Thorvaldsen's output; but it shows unexpected aspects of his work, and proves that he was more various than would be supposed from a knowledge of his completed works alone.

During his lifetime it was often said that although Thorvaldsen was a superb modeller, especially of bas-reliefs, he was an indifferent sculptor, and that he left the working of marble entirely to his assistants. This misleading conclusion was due to poor understanding of his studio practice. In order to keep his three studios employed he relied on assistants for working up the models and carving the marble; but in all cases he corrected the former, and gave the finishing touches to the latter with his own chisel. Indeed, the delays that





Priam interceding with Achilles for the Body of Hector, 1804 or earlier. 259 x 432 mm. A bas-relief of this subject was modelled for the Duke of Bedford in 1815.



2. BERTEL THORVALDSEN (1768/70–1844). *Self-portrait*, 1810. 230 x 180 mm.

3. *Jason bearing the Golden Fleece*, 1800–2. 157 x 91 mm. A sketch of the work, modelled by 1802 and ordered that year in marble by Thomas Hope. The figure was intended to show what Thorvaldsen had learnt during his years of study in Rome.



patrons complained of were frequently due to his own tardiness in 'finishing off' the marble.

It need hardly be said that the drawings and sketch models are entirely his own work. The drawings fall into two classes. He made finished works, which he gave as presents to his friends: *Homer Singing to the Greek People*, copied from a lost drawing by Carstens, will be remembered from the Neo-classical Exhibition last year. That Thorvaldsen was a draughtsman of considerable ability can be appreciated from his *Self-portrait* of 1810 (No. 2). More relevant to his art, however, are his preliminary sketches for sculptural works. These were jotted down on any paper that came to hand, like backs or fronts of letters, programmes or minutes, for Thorvaldsen was thrifty and rarely threw away any paper that might become useful.

Having developed the idea on paper, he then made a small sketch model in clay, which was at once cast in a permanent form in plaster. This sketch model was later made full-size by the *giovani dello studio*, while Thorvaldsen stood by to correct the version in clay, thus dictating its final form. Cast in plaster, the full-size models are all preserved in Copenhagen, and are often very different in character from the sketch models. The sedate statuette of *Byron* in the Exhibition is not the same as the inspired poet in the Library of Trinity College, Cambridge; the figure of *Schiller* is more simple and introspective than the final bronze statue in Stuttgart.

The sketch drawings may be studied either in their relation to the later sculptures, or as works of art in themselves. They must have been made under a variety of circumstances. Some were copied from ancient marbles, some, surely, drawn from posed models. The *Mercury* statue was developed from a rapid impression of a boy seen sitting in a doorway. Others must represent ideas already worked out in Thorvaldsen's head and have the character of *pensieri*. Where several of these survive showing the same subject, it is possible to trace the sculptor's thought over several years, from the first idea down to the final marble, and *Priam begging Achilles for the Body of Hector* is one of these. The subject had been modelled in Denmark before 1797 in the rather flaccid style of Wiedeweldt. A more developed drawing (No. 1), dated '1804 or earlier', while based on a design of Carstens, is also related to an antique gem in Thorvaldsen's collection. On the reverse of the drawing there are four more studies for the main figures. The final version was modelled in 1815, when it was commissioned by the Duke of Bedford, and was considered to be one of his best reliefs.

The sketch drawings show spontaneity, dramatic effect, and a characteristic balance and rhythm of line. They always have a markedly three-dimensional character, even when intended for bas-reliefs. If some of the earliest are slightly hesitant, certainly by 1804 he had achieved fluency and assurance. After the 1820s, when he had a complete mastery over his pencil, they often are sketchy and fugitive, while remaining nonetheless powerful and incisive. They are, in fact, so accomplished that it is hard to credit Thorvaldsen's remark to Tenerani, that he had never learnt the rules of anatomy. The practice of anatomy he certainly did

know, and had undoubtedly gained his knowledge from his study of the antique.

As a student in Denmark, Thorvaldsen had studied under Wiederweldt and Abildgaard. For one year in Rome (1797-8) he knew A. J. Carstens, whose influence remains in his works until about 1817. It is clear, on the other hand, that he did not admire Canova. Rather he adopted a critical attitude towards his great Italian contemporary, whose subjects he borrowed only to redesign them in a manner more correct, more antique. For the antique was his supreme master, and his observation of classical sculpture was probably more penetrating than that of any other Neo-classical sculptor.

The period 1800-1819 might be called his classical period. Those who see in his marbles only what Waagen called 'the insipidity of antique beauty' are probably unaware of the originality of these works. During his first years in Rome Thorvaldsen seems to have studied especially what Winckelmann had described as 'the great style' of Phidias and the 5th century B.C. The athletic hero-warrior, whether he be Achilles, Diomedes (No. 4), Hector or Jason, recurs

constantly in both sketches and sculpture, and took its final shape in the statue of Mars of 1810.

It was after 1804, chiefly, that Thorvaldsen gained a reputation for idleness. But when all the drawings are catalogued and compared, this may prove to have been a crucial moment in the development of his style. The subjects became lyrical rather than heroic, taken from Ovid, Anacreon and Hesiod. The sensitive group of Cupid and Psyche at Copenhagen, modelled in 1807, is only one of several statues deriving from the 'beautiful style' of Praxitiles and the 4th century B.C. This mood is also apparent in the drawings, which cover a far greater range of subjects than were completed in marble. After 1814 he made some portrait statues in the antique style, and a model of a seated woman, perhaps of Countess Ostermann, is included in the exhibition.

From 1820 the classical reliefs show even greater facility than before, and are often based on earlier designs. The early group *Achilles and the Dying Penthesilea* of 1801 (No. 5) reappeared, for instance, as a bas-relief in 1837. The subjects from Anacreon were continued, and were published in 1836 with poems by A. M. Ricci.



4. *Diomedes with the Palladion of Troy*, circa 1804.

280 x 219 mm.

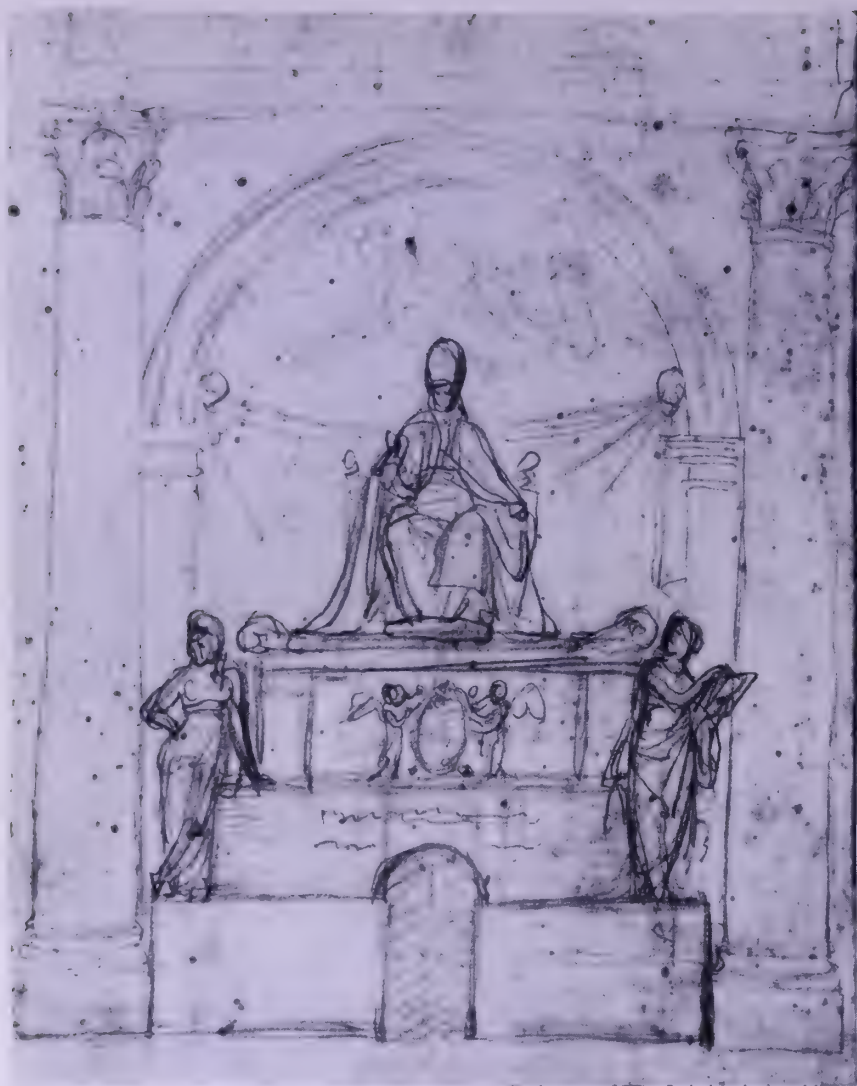
A heroic figure, based on the antique, that is similar to Thorvaldsen's statue of Mars (1810).

5. *Achilles and the Dying Penthesilea*, 1801.

Plaster sketch model, 589 mm. high.

This is one of the few surviving models made in Rome before 1802.





6. Design for the Monument to Pope Pius VII, 1824.
250 x 150 mm.

Thorvaldsen has mistaken the width of the bay. In the final version the figures of Fortitude and Wisdom were radically different, and the architecture of the mausoleum very much changed.

Thorvaldsen made drawings for thirty-eight reliefs of mythological subjects for the now demolished Palazzo Torlonia, which were modelled in 1837 by his pupil, Pietro Galli. Perhaps these late reliefs are over pleasing and decorative, having too much of the quality of *biedermeier* to stand up beside muscular Neo-classicism. These same undemanding characters caused his reliefs of *Night and Day*, modelled as early as 1815, to be so admired and so often repeated during the 19th century. The examples from the Victoria and Albert Museum, carved in 1842, have been lent for the exhibition.

The years 1819–20, when Thorvaldsen visited Denmark, Poland, Austria and Germany, mark an expansion of his style. The religious works for the Fruhe Kirke in Copenhagen show Nazarene influence. On this journey he gained a number of commissions for important public monuments. Most of his patrons were Northerners, and today there is very little of his sculpture to be seen in Rome. The great work in the City, and one that caused considerable jealousy among Italians since it was commissioned from a foreigner and a heretic, is the monument to Pope Pius VII, ordered



7. The Monument to Pope Pius VII in St. Peter's, Rome, erected 1831.

The main figures, coat of arms and putti are by Thorvaldsen, who added the angels to the composition in 1830.

and paid for by Cardinal Consalvi, and erected in St. Peter's in 1831. One of the two exhibited drawings for the monument (No. 6) is a revised version of 1824, in which the Pope is wearing his tiara, in the conventional pose ordered by the Curia, instead of having humbly laid it aside as Thorvaldsen would have preferred. If it had been carried out according to his design, the monument would have been simple and dignified. But unfortunately he had miscalculated the width of the bay, and the final work, with the addition of complicated architecture in a mixture of neo-Greek and renaissance styles, is somewhat cramped (No. 7). The figures of Fortitude and Wisdom are half classical, half Christian, and are not like works from his 'classical' period. The painting by H. D. C. Martens, also lent from Copenhagen, shows the final plaster models, their size impossibly exaggerated, in Thorvaldsen's studio on the occasion of Leo XII's visit in 1826. Even Stendhal, generally hostile to Thorvaldsen, gave the three statues a grudging appreciation. John Gibson thought that the figure of Fortitude, and Canova's *Genius of Death* were the two most beautiful statues in the Basilica.

Pictorial Envelopes by Maria Miles

James Dugdale



Colour

MARIA MILES.
Grouse Feather.
Kirkcaldy, September
22, 1879.
Reproduced slightly
larger than actual
size: 3½ x 4½ inches.
All illustrations are
in author's collection
unless otherwise
stated.

Browsing through Victorian family scrapbooks filled with drawings, faded photographs, postcards, press cuttings, pressed flowers, poems and programmes for *tableaux vivants* gives a glimpse of a way of life very different from our own. Seeing that world through the scrapbooks of my great-grandmother Maria Miles (1826–1897) gives me feelings of nostalgia and even envy. Maria and her family visited innumerable beautiful country houses, where guests stayed for weeks rather than weekends, and there were regular travels through Europe, to sightsee, play golf, or take the waters. Maria recorded these trips with speed and skill in pencil and watercolour and fortunately she noted the date and place on each sketch.

Leisured Victorian ladies were expected to record their activities in this way and many similar scrapbooks exist. Maria's work is only unusual in one aspect, she illustrated her letters by sketching views on the envelopes. These letters were sent to her mother

Frances Hill (1801–1895) and the ninety that still exist are in three groups covering the period 1865–1891. There was plenty of precedent for envelope-decorating as many had been published. Envelopes came into everyday usage with the advent of the penny post in 1840. This event was celebrated with the issue of a decorated envelope designed by William Mulready, R.A.¹ The Mulready envelope showed Britannia with a lion at her feet sending forth messengers to all quarters of the world, and was ridiculed by both press and public. Cartoonists of the day immediately produced amusing caricatures of Mulready's effort and such was the widespread sale of these caricature envelopes that the decorated envelope became a medium of communication and was soon effectively used for propaganda and later on for advertising.² It is surprising that with the success of these envelopes there are apparently so few of the hand-decorated variety. Certainly few have been published. Sir

1. EDMOND HAVELL.
Maria Miles
 (1826-97)
 pastel, 1870.
 28 x 22 inches.
 Collection of Mrs.
 John Reader-Harris.



2. FRANCES HILL
 (1801-95).
Henbury House,
Henbury, Bristol,
 watercolour, c. 1830.
 5½ x 2½ inches. The
 artist, who was
 Maria Miles' mother,
 lived in this house for
 most of her long life.
 In the eighteenth
 century Edmund
 Burke produced
 some of his writings
 while staying at
 Henbury House.

Edward Burne-Jones used to decorate the envelopes he sent to the young Katie Lewis.³ Mark Girouard found some amusing envelopes by the Osborne sisters in a house in Ireland.⁴ Dimitry Kandaouroff illustrated one in *Collecting Postal History*.⁵ The Post Office Museum in London have a very small collection and a few appear in stamp auctions. Perhaps readers of this article will know the whereabouts of other examples of this amusing and attractive pastime?

Maria Susanah Miles (No. 1) whose envelopes illustrate this article, was born in 1826, the third child of Jeremiah and Frances Hill of Henbury House, Henbury, Bristol (No. 2). Maria's maternal grandfather (the owner of the house), was Thomas Daniel, a wealthy and famous Lord Mayor of Bristol. Maria's



father Jeremiah Hill formed an interesting collection of works of art and books relating to Bristol which included a manuscript by the ill-fated Bristol poet Thomas Chatterton. Maria's mother continued to live at Henbury House as a widow for the last forty-five years of her long life and during this period Maria wrote to her frequently and with great affection. Maria's mother painted well herself as can be seen from No. 2. She had taught and encouraged Maria and her twin brothers Tom and Charles to draw – a habit they maintained throughout their lives.

In 1853 Maria married the 30-year-old Charles William Miles and moved to his home, Burtonhill, Malmesbury, Wilts. (No. 3). Family and friends on both sides approved the marriage. Peter, as he was

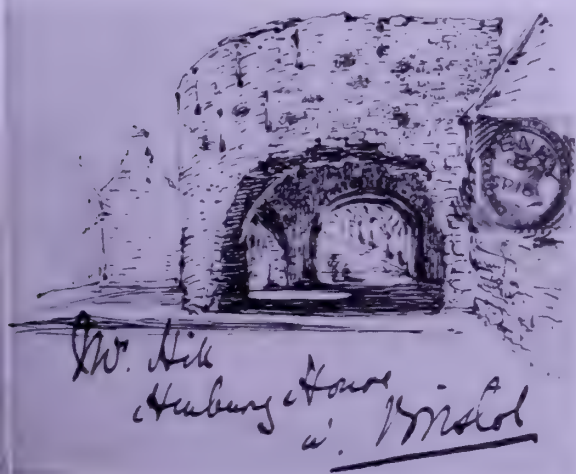


3. MARIA MILES. *Burtonhill, Malmesbury, Wiltshire,*
 watercolour, 1855. 5 x 3½ inches. The house was designed by John Cockerell in 1846. This shows only a small part of it. Maria lived there after her marriage to Peter Miles in 1853 and designed some of the ceiling mouldings.

always known, was the ninth child of Philip John Miles (1773-1845) of Leigh Court, Bristol's first recorded millionaire.⁶ Peter and Maria entertained with enthusiasm and during the hunting season there were seldom fewer than twelve to fourteen people staying in the house. Peter had the reputation of being the hardest heavyweight rider of his day and his prowess is evoked in a poem by W. H. Bromley 'A Legend of the Quorn Countrie'.⁷ When Peter came in from hunting he undressed behind a screen in the front hall and then went sound asleep in front of a large fire, but he was never late for eight o'clock dinner and those who were, were liable to be reprimanded. On non-hunting days entertainments were put on in the

hallroom – violin and piano recitals, *tableaux vivants*, dramatic presentations sometimes in collaboration with guests from Badminton and Draycott. An unusual entertainment was a menagerie race ‘under National Hunt Rules’ on April 28, 1891. The first race for quadrupeds was won by Miss Hill’s Alderney calf ‘Recluse’, closely followed by two goats and Lord Sandover’s white ferret named ‘Stoat’. The second race for bipeds was won by Mrs. Wilson’s black duck ‘Quack’, and the Hon. Thomas Lister’s game cock, ‘Lord Derby’, came in last. Such colourful activities often had charitable motives and Peter and Maria were popular and active in the area as Peter’s obituary in the *North Wilts Herald* of October 7, 1892 shows: ‘... during his 40 years connection with Malmesbury Colonel Miles has fulfilled to admiration all those heterogeneous functions which are usually expected of a country gentleman . . .’. These included the attendance every Sunday of the 11.00 a.m. service in Malmesbury Abbey where there now exists a stained glass window in their memory.

Not all the year was spent at Burtonhill. Peter and Maria were usually in London from May to July, and through Maria’s letters and drawings it is possible to chart their travels both before and after the season. Marguerite, the seventh and youngest child,⁸ wrote about Maria that ‘. . . she never went without a tiny paint box, pencils, a small bottle of water and a tiny silver cup to put it in, paint brushes and a sketchbook. When abroad, if she saw anything she wanted to draw, she would stay in the middle of the street and in a few minutes make a lovely little sketch; her technique was very delicate and fine and clear . . .’. These initial sketches only measured 3 x 5 inches. Some of these compositions were then used as the basis for larger watercolours. Maria was not easily deterred from sketching. On one occasion in September 1880 she wrote to Marguerite from Homburg where she was taking the waters: ‘. . . The wind at the top of the hill was so high that sketching was very difficult – my hat was blown off, my gloves blown away: my cup of water upset, and it was very uncomfortable . . .’. On another occasion she was unable to draw with her right hand and explained a poor sketch by noting under it: ‘left-handed performance, right shoulder

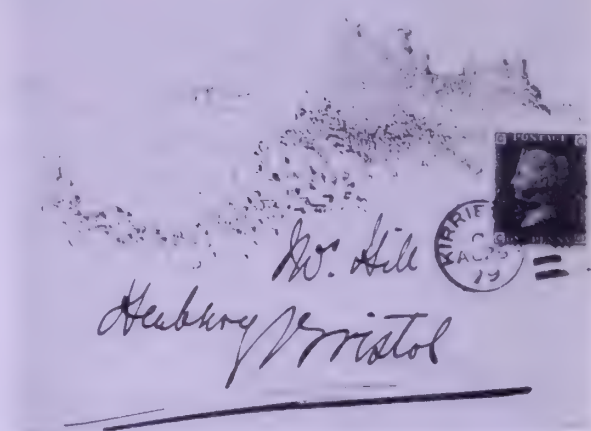


4. MARIA MILES.
Tenby, September 18,
1887.
The envelopes were
sent by Maria to her
mother, Frances Hill,
at Henbury House.
Collection of Miss
Marjorie Miles.

5. MARIA MILES.
Durham Castle from
the railway,
August 25, 1879.

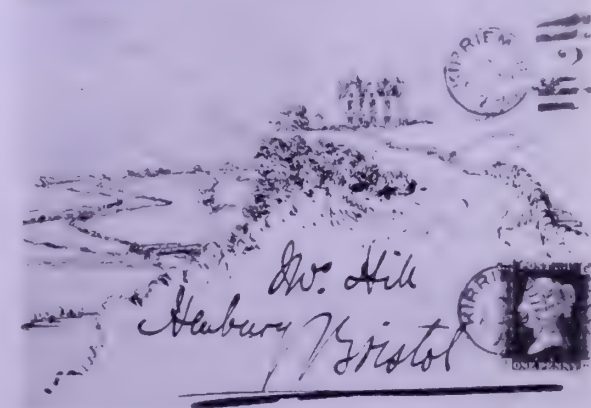
out’. Sometimes Maria did succumb to the elements – on September 17 1887 she wrote to her mother from Tenby: ‘I have just done you a sketch Mother dear, of the Old Tower and Gateway in the Old Walls (No. 4). I went there today to make a watercolour sketch, but I could not get into the shade, and the sun was too hot, I put my Parasol up and down and did as much as I could, but at last I could bear it no longer, and came home’.

A journey from which a series of Maria’s decorated envelopes remains intact took place in 1879. We can join Peter and Maria on August 12 when they boarded the train to Scotland. While the train was in the station at Durham Maria sketched the castle from her carriage and shortly afterwards this small sketch was redrawn



on an envelope (No. 5). The first part of the tour was spent grouse shooting at Glen Prosen, one of the Angus Glens that strike up into the hills from Kirriemuir. Maria sent a view of the house to her mother on August 29 (No. 6). While the men of the party shot

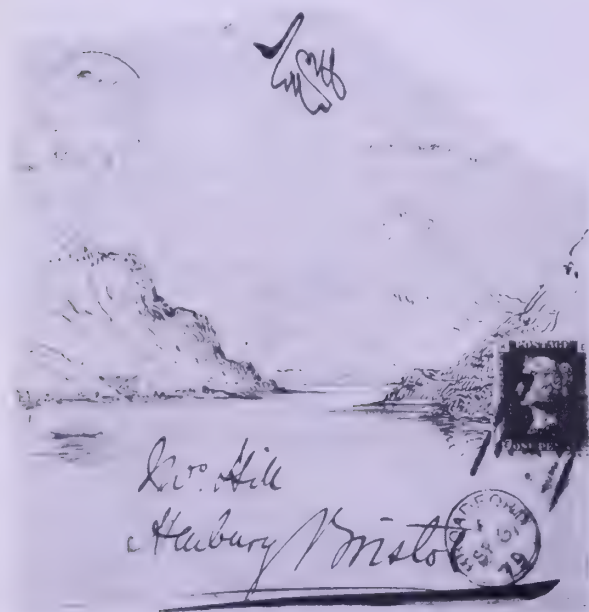
6. MARIA MILES.
Glen Prosen,
near Kirriemuir,
August 29, 1879.



grouse Maria completed a number of attractive landscapes which fully reflect the beauty of this Scottish countryside. She also noted: ‘I have drawn some flowers too and have given Charles Cave and George Bright⁹ some lessons in water colours in the evenings’. Just after leaving Glen Prosen she wrote: ‘I was busy drawing until the last moment’.

On September 2 Maria and Peter took the train from Kirriemuir to Blair Atholl to stay for two nights. The following day they took a carriage ride which Maria described to Marguerite. '... such lovely scenery, tell Gran, as you will read her this letter – that I am quite delighted with it. We got out of the carriage and walked all through the Pass of Killiecrankie. The first thing we were shown was a view the Queen sketched, and I think her a very plucky woman. [This is still known as the Queen's view.] It is most *un-sketchable* scenery, only fit for finished pictures and I only attempted it in my small book. Arrived up the other end and we found the carriage awaiting us, and drove on a short way to another little gate, from whence we walked on to the falls of the Tummel. Exceedingly pretty they are, & a lovely walk to them by the side of the Garry. We bought some Photographs, of which I now send 3, but tell Gran I have two larger ones for her book if she would like to have them, but the small ones are more convenient to send now. We are shortly going to drive again, to Glen Tilt & falls of Brewass ...'.

A few days later Maria and Peter were at Knoydart (No. 7) which lies between the sea lochs of Hourn and Nevis and is still almost as inaccessible as it was then. Maria completed several beautiful watercolours there before moving on to Oban harbour where her



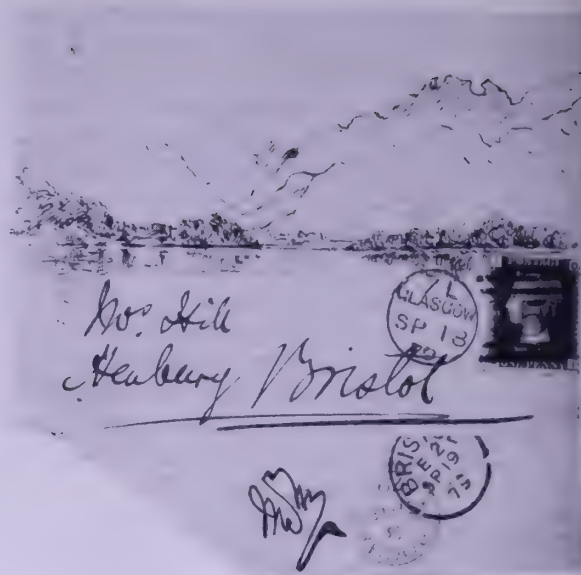
7. MARIA MILES.
Knoydart, on the west coast between the sea-lochs Hourn and Nevis, September 6, 1879.

9. MARIA MILES.
The Arch of Titus, with the Coliseum, Rome, April 1, 1881, watercolour, 6½ x 9½ inches.

brother Tom's yacht, the 'Vega' was anchored. Loch Lomond (No. 8) featured on Maria's next letter to her mother and this was followed four days later by a delicately painted grouse feather sent from Kirkcaldy (see colour). The tour lasted until the end of September, with visits to fifteen places recorded both in small pencil sketches and large watercolours.

Most of the family loved sailing on the one hundred and sixty ton 'Vega'. A particularly enjoyable voyage started at Cannes on March 10 1881 and ended at Marseilles two months later with intermediate visits to Rome, Naples, Palermo, Catania, Syracuse, Malta and Algiers. Marguerite suffered from seasickness and never sailed on the 'Vega' but her family compensated

8. MARIA MILES.
Loch Lomond, Tarbet from the water, September 18, 1879.



for this by writing frequently to her. On March 28 Maria wrote from Rome: 'No words can say what I feel at finding myself actually in this wonderful city, where there is so much that is beautiful, and interesting and ancient to be seen, places that one has heard of and read of all one's life, and longed to see. I hope you will come here too, one day my darling, and enjoy it as much as we are doing now. Tell Gran how charmed we have been with our visit to the Coliseum, I felt that I knew it intimately before, but nothing short of the real thing can give one any idea of its stupendous proportions ... It has been quite warm ever since we have been here & the Peasants in their beautiful and picturesque costumes are to be seen sitting about upon the doorsteps, each one picturesque enough to make a drawing of. But I fear we shall not be here long enough for much of that, & at present I have been able only to scrawl hastily in my little book, which Father calls drawing on my thumb nail! I touch them up a little when I have time ...' (No. 9). Vesuvius made a great impression, particularly on Marguerite's sister, Clarissa: 'I wish you could have been with us on



Vesuvius & heard the roar & seen the mighty volume of smoke as it came hissing out from the interior of the earth bringing up masses of stone that flew high up in the air & then rolled with a crash down its side. Where we walked the earth was quite hot & steam came bursting out'.

In Malta Admiral McCrea visited the 'Vega' and Maria wrote: 'you would have been amused to hear what a brushing there was on deck immediately upon hearing the Admiral was coming on board. Everything always looks as bright and as neat as a new pin, but all the Brasses were at once pulled out to be scrubbed over again and everything had an extra polish'. Maria finished the letter on Easter Sunday: '... I take up my pen to finish this letter to you and darling Gran ... Give her a tender kiss for me & say how thankful I am for your good account of her ...'.

On May 3 Maria wrote to her mother from Algiers (No. 10): 'It is *really* hot now, the smallest



W. Hill
The Green House
Melmebury Angletone

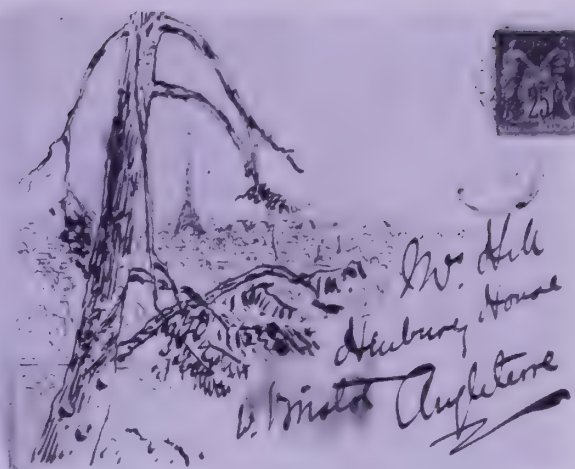


10. MARIA MILES.
Camel in Algiers,
May 3, 1881.

possible amount of walking can be done, & the least possible amount of clothes put on. White umbrellas for everybody. I have actually been able to begin a sketch today which I shall hope to find time to go & finish'. The intense heat made them look forward to 'the cold of England' and within two weeks they had safely returned.

Maria made regular trips to Europe but her trip to Paris in 1889 was particularly memorable as the Eiffel Tower had just been built for the Paris Exhibition (No. 11). Maria wrote to her mother on August 27: 'I send you a sketch of the view from my windows, which will show the position of the Tour Eiffel as you will have it described to you, but it can only give a faint idea of the fine Panorama as I see it now. Ever varying in effect of light and shade. It has an effect all the more beautiful from being seen through the pine trees which stand up - under these windows. This Chateau is in a high position in a park with beautiful grounds, and I think I told you of L'Abre Parliementaire under which the peace was signed - and which stands on a Platform in the grounds commanding a fine view of Paris. They have plenty of horses

12. MARIA MILES.
One of the artist's
daughters reading,
December
13, 1865.



and carriages and we drove yesterday to the Exhibition. It is the first of its kind I suppose that has ever been and the Tour Eiffel is wonderful'.

Three days later Maria wrote: 'We went yesterday to the Exhibition; and had our Dejeuner 12 o'clock on the 1st platform of the Tour Eiffel, it is a most wonderful thing and looks like lace work, all my ideas of its being like the Tower of Babel were at once dispersed! There were such crowds of people that we could not wait to go to the top and so I started off this morning with Vita before 8 o'clock and went up, as I should have been very sorry to leave Paris without doing this, even though I was awfully afraid of the ascent'.

NOTES

1. E. B. Evans, *The Mulready Envelope and its Caricatures*, Stanley Gibbons, 1891 (facsimile edition by Stanley Gibbons, 1970).
2. Frank Staff, *The Picture Postcard and its Origins*, Lutterworth Press, 1966 (chapter 2).
3. Sir Edward Burne-Jones, *Letters to Katie*, Macmillan, 1925.
4. Mark Girouard, *Stamped Addressed and Illustrated*, Country Life, July 30 1970, p. 290, 291.
5. Prince Dimitry Kandaouroff, *Collecting Postal History*, Peter Lowe, 1973, p. 55.
6. C. H. Cave, *History of Banking in Bristol*, privately printed, 1899, p. 74.
7. Crathorne, Elliot, Dugdale, *Tennant's Stalk*, Macmillan, 1973, p. 199, 200.
8. Marguerite married Sir Charles Tennant in 1898 and a photograph of her at that time was illustrated in *The Connoisseur*, July 1973, page 226.
9. Charles Cave and George Bright were partners in the Miles Bank, Bristol.





W. H. R. J. REMINGTON
- 9 -

Frederic Remington at the '21' Club, New York

Maria Naylor

If a stage designer were asked to create, as a test of his skill, the perfect antithesis of a boudoir, the '21' Club on West 52nd Street, New York, is probably what he would create. If the boudoir, with its pink satin frills, luxurious cushions and scent of *pot-pourri* represents the quintessence of femininity, the '21' Club is aggressively masculine, with much brown varnish, leather-covered armchairs and tobacco smoke: the impression is of a comfortable retreat from the stables. Outside, the three brownstone houses which contain this fashionable restaurant, are cast-iron hitching posts in the shape of jockeys, wearing the racing silks of American thoroughbred stables.

The '21' Club, then, is a suitable setting for the fine collection of paintings and bronzes by Frederic Remington which it houses – far more suitable than the antiseptic galleries of a museum. The first painting was acquired at about the time the club moved up-town to West 52nd Street. The original club – the Club Fronto founded by Jack Kriendler and Charlie Berns – was at 88 Washington Place in Greenwich Village. December 1973 marks the fiftieth anniversary of that original founding. The Remington collection was begun in 1929. Jack Kriendler's brother Peter, who now owns the restaurant, has many entertaining stories of how particular Remington works have been acquired. One painting was acquired from a customer who ran up a large debt, then suggested that Mr. Kriendler might be interested in taking the Remington he had under his bed in lieu of payment.

A characteristic Remington drawing (No. 1) arrived as the result of a long-distance telephone call from a man who had heard of the '21' Club collection and had unearthed some Remingtons in a drawer. Now hanging in the Lounge, it illustrates an adventure of an Indian woman whom Remington met in Canada when she was an elderly and much honoured woman.¹ As a girl, she had been kidnapped by a band of Gros Ventres, traditional enemies of her own tribe, the Piegan band of Northern Blackfeet. Her father was killed and scalped during the attack, and the girl

placed upon the chief's horse and bound to him with thongs. Instead of accepting capture meekly – for it was hardly an uncommon fate in the perpetual inter-tribal warfare of the Plains – the girl knifed her captor with his own knife, scalped him, cut off his right arm, and took his gun, then escaped to her own camp on his horse. For these deeds, she was permitted to wear eagle feathers, like a warrior who had 'counted coup'. Later, as the wife of the chieftain Old Sun, she had gone on the warpath more than once, and taken other scalps, and was even permitted to sit in the tribal council, an honour probably unique for a woman. Remington rarely portrayed women in his paintings, but he made an exception for the wife of Old Sun.

Of the other Remingtons hanging in the Lounge, two came to '21' from the collection of a family who had been patrons of the club for at least a generation.^{2, 3} The two both date from c. 1888, the year they were both reproduced, and both show scenes and occupations that, though somewhat less glamorous or spectacular than those of a cowboy or cavalryman, contributed greatly to the winning of the West. (Nos. 2 and 3.) Another work of this same early period, copyrighted in 1888 by the Perry Mason company, is the painting of a ferocious Indian warrior leading his braves in a charge (No. 4). This painting came into '21' under the arm of a stranger, who had taken no other precaution to protect his offering than to wrap it in newspaper.

Jack Kriendler, founder both of the '21' Club and of its Remington collections, shared Remington's love of fine horseflesh. One of the advantages of the move up-town to West 52nd Street was that it brought him within a few blocks of a livery stable on 58th and Seventh Avenue, where he could hire a horse for a daily morning ride in Central Park, just one further block away. His interest in the West was serious enough to make him contemplate one day buying and operating a ranch there, a dream that remained unrealised. His decision to acquire his first Remington no doubt reflected this combination of attractions: his

1. *The Romantic Adventure of Old Sun's Wife*, black and white wash drawing, 15½ × 11 inches.



2. *An Ox Train in the Mountains*, black and white oil on canvas, $20\frac{1}{2} \times 27\frac{1}{2}$ inches.



3. *Mule Train Crossing the Sierras*, black and white oil on canvas, 18×24 inches.



4. *Attacking Indian War Party*, black and white oil on board, $15\frac{3}{4} \times 17\frac{3}{4}$ inches.



5. 'How Order Number 6 Went Through', black and white oil on canvas 27 x 40 inches.

love of horses, his fascination with the history of the West, and his ambition to stake out a part of the territory for his own.

The technique of his first purchase was also one that he found extremely attractive – the *grisaille* which Remington used for the great majority of his illustrations because it made the engraver's task easier and the final reproduction more accurate – so with one exception all the future Remingtons the club acquired were in black and white, either wash drawings or oil paintings (No. 5). That first acquisition still stands as one of the most important works in the Kriendler collection. It was made to illustrate a story Remington wrote himself, one of a series of short stories that appeared first in *Harper's Monthly*,⁴ then were gathered into a book under the name of the central character and narrator, 'Sundown LeFlare'. LeFlare was a French and Indian half-breed who worked at times as a free hunter and trapper, but also on occasion served the U.S. Army as an Indian scout and guide. The incident illustrated tells of a mission he was given by General Nelson A. Miles to take a sealed order from Fort Keough to Fort Buford. LeFlare is almost overcome by hunger, cold and exhaustion, when the spirit of a beautiful Indian girl appears before the head of his horse, cradling in her arms a pot of fragrantly steaming meat. The scout follows his vision on foot after his horse succumbs to the weather and exhaustion, and eventually reaches his destination and delivers his message. 'Order No. Six' had gone through. (Lest some should be tempted to think this tale a work of exaggerated imagination or invention on the part of the author/illustrator, they might compare it with the feat of one 'Portugee' John Phillips, performed in the winter of 1867, which might conceivably have been

one source for the Sundown LeFlare exploit. Phillips left the beleaguered Fort Phil Kearny on the night of December 22, rode through a raging blizzard and encircling bands of hostile Indians, reached Fort Laramie some two hundred and forty miles away during a Christmas Eve dance, with the news of the besieging of Fort Kearny, and the tragic loss of the Fetterman command which left the fort seriously undermanned. His truly incredible feat allowed the siege to be lifted. Remington toned down history to fit his fiction.⁵

It was doubtless no coincidence that Remington introduced Lieutenant-General Miles into his fictional narrative of an incident in the Indian Wars of the West. Two years before the Sundown LeFlare stories appeared, Remington had provided a series of illustrations for the *Personal Recollections of General Nelson A. Miles*. During the days Remington had accompanied Miles' command, he had begun a friendship with the professional soldier that made him an excellent choice as the artist to provide the principal illustrations for the *Memoirs*.⁶ Miles had entered the Indian campaigns fairly late, but he had fought with most of the great Indian leaders of the last years of conflict: Sitting Bull, Rain-in-the-Face, Chief Joseph of the Nez Percés, then later on Geronimo and other leading combatants in the Apache wars of the Southwest. (No. 6). The large wash drawing of *Long Tom Rifles on the Skirmish Line* was done for an article on Miles' activities as an Indian wars campaigner some years before Remington illustrated the old soldier's autobiography. Perhaps surprisingly for those who picture the Indian wars of the time as a never-ending hide-and-seek and chase on horseback, this drawing brings home the truth that artillery and infantry were also continually employed, even against mounted

6. *Long Tom Rifles on the Skirmish Line*, black and white oil on canvas drawing, 22 1/2 x 32 1/2 inches.



tribes. It must have required a tremendous amount of discipline for such troops to stand and fire to order in the face of an unrestrained Indian attack. The Captain whose troops were employed as skirmishers in the incident illustrated here is recorded as urging his men on with the promise: 'Forward! and if any man is killed I'll make him a corporal'!⁷

When Remington turned to creating fiction, he quite naturally employed his knowledge of cavalry ways and cavalry life for background material. Such a story was 'A Desert Romance' subtitled 'A Tale of the Southwest'.⁸ His hero was a cavalry colonel in charge of the garrison at a small fort in the Apache country of the American Southwest. The adventure begins when he is called upon to rescue a wagon train from an Apache attack. The attackers are driven off, but not before they kidnap a young girl from the immigrant party whose function is to provide one half of the

desert romance. While tracking the Indian party, they encounter Don Gomez, a powerful feudal landowner from just south of the border, accompanied by a band of retainers armed with lances (No. 7). Don Gomez is also seeking the Apaches for reasons of his own. Both parties set out to track the Apaches, but it is Don Gomez who finds her. Instead of restoring her to her family, or the U.S. Army, he takes her south with him to his strongly fortified private kingdom. Colonel Simms, needless to say, discovers the deception, trails the party, kills the Don in the ensuing battle, and bears the girl away. Though Remington made the Don something of a villain for purposes of his story, his artist's eye and adventurer's soul nonetheless interpreted him as a figure of spirit and glamour, with his accompanying party of warriors armed like knights from a mediaeval *geste* with the immensely long lances with which they slew everything from game to human enemies.

During his career as an illustrator Remington provided many drawings and paintings for reproduction that were far removed from the American West; they covered subjects as diverse as trout fishing in the Adirondacks, the fate of smugglers in Russia under the czars, and the slave trade in Africa. Quite soon, however, editors learned to take advantage of his talents and most of his work dealt with one or both of his two true specialities – horses and the military. Remington loved to draw horses and horsemen wherever he encountered them, whether in a New York City based troop of cavalry, among the mountaineers of West Virginia, the participants of the Kentucky Derby, or the cow country of Florida. (No. 8).⁹ The *Cracker Cowboy of Florida* whom Remington painted in 1895 would probably have appeared

7. *Don Gomez and His Lancers at Ochoa Springs*, black and white oil on canvas, 27 x 40 inches.



a little shaggy and unkempt even to his Western counterparts. While the working cowboy from the Southwest or from the Plains area might not be finicky about his clothes, he believed in spending what he could on certain items such as saddles, boots, and hats. Florida cowboys rode upon an army surplus saddle, and two of them whom Remington encountered, had about four dollars worth of clothes between them. The cracker cowboy did not use the lasso in herding or catching cattle; instead he relied on the use of long black snake whips, and trained dogs, one of which is shown in the Remington painting. The one cowboy tradition which he shared fully with his fellows out West was the practice of relieving several months of tedious and strenuous work in a few hours' drinking and roughhousing whenever he reached a town.

The need for an occasional carouse to work off the effects of loneliness coupled with unremitting toil did not pass away with the end of the open ranges and trailing of cattle. Many of the ranches that were established toward the end of the nineteenth century were enormous – thousands, and even hundreds of thousands of acres in extent. As a rule they were divided into specific territories assigned to individual cowhands or small groups of cowboys to patrol in order to detect or prevent trouble. Opportunities for all the hands on one of these huge spreads to get together were often limited to round-ups or to special occasions, such as (No. 9) *The New Year's Stag Dance at Headquarters*. When this appeared in *Collier's Weekly* in December 1901,¹⁰ Remington's career as an illustrator on commission was nearly at an end. From that point on he was beginning to concentrate on painting in colour, for the full page or double page spreads which appeared almost monthly in *Collier's* until the end of his life, or on easel painting for exhibition and sale.



8. *A Cracker Cowboy of Florida*, black and white oil on canvas, 23½ × 19½ inches.



9. 'Howdy Pard', *The New Year's Stag Dance at Headquarters*, black and white oil on canvas, 27 × 40 inches.



10. *A Merry Christmas in a Sibley Tepee*, black and white oil on canvas, 22½ × 32½ inches.

Remington's depicting of the United States cavalry was not limited to showing them in action. He also delighted in recording the small incidentals of army life with which he had become acquainted during his travels with them in camp or on campaign. The wash drawing *A Merry Christmas in a Sibley Tepee* (No. 10) appeared in *Harper's Weekly* in December of 1891.¹¹ It seems most probable that Remington was drawing upon very recent experiences with the army during the last bitter episodes of the 'Indian Wars' – the pursuit and massacre of the participants of the 'Ghost Dance' uprising, events which had taken place just slightly less than a year previously. The drawing captures admirably both the flickering light provided by the Sibley stove, and the feeling of a real celebration that the soldiers have been able to build out of little more than a sense of the season, and some locally produced moonshine added to their campaign rations.

There have been enormous price increases in American art of all schools, and Remington is one of the most sought-after artists. While many owners of collections of valuable paintings have become very protective of their possessions, and keep them cloistered from public view, or even public knowledge, for safety's sake, Peter Kriendler is adamant about keeping the '21' Remingtons on display, either in the ground floor Lounge or on the third floor – the 'Remington Room'. 'My brother Jack was a gregarious person', he states as one of the reasons. 'He wanted people to see these paintings.' Kriendler is particularly delighted when children come to '21' to view the Remingtons – an attitude not universal among Manhattan restaurant owners – and points out that in some cases the fourth generation of some families of '21' patrons are currently being introduced to Remington at the club. By his estimation, the number of people coming to '21' annually to see the paintings there would be a respectable attendance figure for a museum. The interest in Remington and Western painting in general that began with the '21' collection has since taken Peter Kriendler far beyond Manhattan Island. For the past few years he has been a trustee of the Buffalo Bill Historical Center in Cody, Wyoming, and on his trips to the area, which occur as frequently as he can manage, he misses no opportunity to interest residents there, whether native or transplanted, in the cause of Western art.

This meeting of East and West in a common interest in the history of the region, and in a common enjoyment of the art that depicts that history, is particularly well symbolized by four pieces in the '21' collection closely associated with three of the most celebrated easterners who went in search of their destiny. The *Bronco Buster*, illustrated on the cover of this issue, was a favourite work of Theodore Roosevelt. At the time of its appearance in 1895, Roosevelt's own ranching days were far enough in the past for him to forget that the venture had cost him almost all the money he had invested. Roosevelt's attention had been drawn to ranching in the Dakotas during the 'beef bonanza' of the early 1880s, when carefully drawn-up balance sheets dazzled many a young man, and probably many an older one as well, into believing that

cattle raised on the old buffalo range needed neither artificial food nor shelter, winter or summer, and that in five years of ranching, the 'natural increase of the herd', would pay off his investment, double the number of cattle owned, and leave him rolling in cash besides. Roosevelt, however, was able to see beyond the mere financial loss of his ranching fiasco to his intangible but very real gains from the experience – a new knowledge of men and nature, solace for the double loss of his mother and his young wife, and a new zest for practical politics. One of the books that Roosevelt wrote about his ranching days¹² (published in 1888) was illustrated by the then unknown young artist, Frederic Remington. Some years later, Roosevelt wrote to Remington of his continuing admiration for his work, regretting that his paintings were a luxury the father of a growing family of children could not allow himself.¹³ When he received a cast of the Bronco Buster as a farewell gift from his Rough Riders after the Spanish-American War, he wrote to the artist again: 'I have long looked hungrily at that bronze, but to have it come to me in this precise way seemed almost too good'.¹⁴ In later years, when Remington had sculpted more than a dozen bronzes on Western themes, Roosevelt wrote that the first piece was still his favourite.¹⁵

John C. Fremont¹⁶ is another easterner whose name is invariably associated with the West, though he was in his late twenties before he saw the region beyond the Mississippi. His first explorations of the Rockies, recorded in glowing and partisan prose by his wife, Jessie Benton Fremont, earned him the name 'The Pathfinder'. Fremont's actions during the seizure of California during the Mexican War, though he claimed they were inspired by nothing but ardent patriotism, brought him before one of the most clamorous *court-martial* in United States army history. Afterwards, as a private citizen he led privately financed expeditions of explorations, made a fortune in the California Gold Rush, became one of California's first Senators, and the first presidential candidate of the young Republican Party in 1856. His explorations in the West were still of sufficient interest half a century after his first trip for *Century Magazine*¹⁷ to be celebrated in an article in March 1891, with illustrations by Frederic Remington. *A Brush with the Redskins* (see colour) was one of these illustrations. On all his expeditions, both official and private, Fremont made great use of the knowledge of the 'unmapped stretches of plains and mountains stored up by trappers or mountain men, and his guides included famous men such as Kit Carson, Jim Bridger and Old Bill Williams.

Francis Parkman, the last of the three easterners whose names are bound up with the story of the West, seems one of the most unlikely figures ever to undertake a Western adventure. His health was bad, his eye-sight weak, his tastes aristocratic, and his interests literary and sedentary. While still at Harvard, Parkman had determined to devote his life to recording the story of the century and a half of warfare waged by England and France and their Indian allies for the possession of the North American continent. To understand the way of life and psychology of the

Colour.
A Brush with the Redskins, c. 1890, oil on canvas, 16½ × 27 inches.

Indian tribes involved in the conflict, Parkman felt obliged to study those tribes still in their undisturbed states. So in the summer of 1846, he and his cousin Quincy Shaw rode to the foothills of the Rockies to engage in a piece of primary research. The account he wrote of his travels, *The Oregon Trail*¹⁸ remains one of the classics of Western narrative and adventure. Though Parkman's Bostonian soul might deplore much of what he found in that wild environment, he was inevitably saddened by its vanishing, and was clear-sighted enough, figuratively, to see that to a great extent the destruction of the West lay in its own appeal. 'The sons of civilisation, drawn by the fascinations of a fresher and bolder life, thronged to the western wilds in multitudes which blighted the charm that had lured them'. So he wrote in 1892, the year a new edition of 'The Oregon Trail' appeared with illustrations by Frederic Remington. He hoped that his book would help keep the memory of early times alive for future generations, and stated that the work had 'found a powerful helper in the pencil of Mr. Remington, whose pictures are as full of truth as of spirit, for they are the work of one who knew the prairies and

the mountains and before irresistible commonplace had subdued them'. Two of these illustrations are now in the '21' collection (Nos. 11 and 12). One shows the aged squaw of all work who came with a party of visitors to Parkman's camp near Fort Laramie. She represents the usual lot of women among the Plains tribes, much as 'Old Sun's Wife' represents the status of an unusual woman. The second drawing, *Tete Rouge's Horse* shows a nag in the possession of a character Parkman and Shaw encountered at Bent's Fort on their return journey. Here, Remington employed all his knowledge of horses to draw one possessing every possible flaw and disadvantage.

Theodore Roosevelt went west to make a fortune and find consolation for a personal tragedy; Parkman returned to Boston to write his monumental history of the colonial wars in the New World, but the story of his summer's adventures in the Rockies remains his best known and most read work; Fremont found, at least temporarily, wealth and personal glory from his expeditions; and Frederic Remington devoted himself to portraying a world which can be viewed, in microcosm, at the '21' Club.

NOTES

1. *The Romantic Adventure of Old Sun's Wife* was first published in *Harper's Monthly*, December 1891, as an illustration for an article by Julian Ralph entitled 'Chartering a Nation'.
2. Information from Peter Kriendler, brother of the founder, and at present one of the owners of the '21' Club. The author would like to express her appreciation for the assistance given by Mr. Kriendler, his secretary Mrs. De Witt, and various members of the '21' staff in preparing this article.
3. *An Ox Train in the Mountains*, was reproduced in *Harper's Weekly* on May 26, 1888. *Mule Train Crossing the Sierras* was reproduced with four other Remington works in *Picturesque California* edited by John Muir, published by the J. Dewing Publishing Company, San Francisco, 1888.
4. The actual title of this painting as it appeared under the reproduction in *Harper's Monthly* for May 1898 was 'She was keep off Jus' in front of my Pony'. 'How Order No. 6 went Through' is the title of the short story for which this work was an illustration. Several of the 'Sundown LeFlare' stories were later issued in book form as *Sundown LeFlare*, in 1899.
5. The story of Portugee Phillips' ride is given in Paul I. Wellman's *The Indian Wars of the West*, in the section originally published as *Death on the Prairie* in 1934. It is retold in many other sources.
6. Originally published as an illustration for 'General Miles' Indian Campaign' by G. W. Baird in *The Century Magazine* for July 1891.
7. *The Personal Recollections of General Nelson A. Miles* were published by the Werner Company, Chicago in 1896 with fifteen Remington illustrations. Two years later in 1898 the same company issued a portfolio of the fifteen Remington illustrations from the Miles book entitled *Frederic Remington's Frontier Sketches*. (Even when found complete, the portfolio usually contains only fourteen of these illustrations.)
8. 'A Desert Romance' was published in *The Century Magazine* for February 1902.
9. 'Cracker Cowboy of Florida' was published in *Harper's Monthly*, August 1895.
10. Published in the December 28, 1901 issue of *Collier's Magazine* as a double-page spread.
11. *Merry Christmas in a Sibley Tepee* (sic) appeared in the December 5, 1891 issue of *Harper's Weekly*. An article by Remington on the Ghost Dance uprising appeared in the January 24, 1891 issue of *Harper's Weekly*, and other illustrations based on the conflict appeared in the same periodical in January and February of that year.
12. Portions of Theodore Roosevelt's book *Ranch Life and the Hunting Trail* appeared in issues of *The Century Magazine* from February through October of 1888. The book, issued in the same year by *The Century Company*, New York, contained the illustrations that had appeared in the magazine articles, plus a number of additional illustrations made for the book publication.
13. Letter from Theodore Roosevelt to Frederic Remington dated November 20, 1895, now in the possession of the Remington Art Memorial, Ogdensburg, New York.
14. Telegram from Theodore Roosevelt to Frederic Remington, sent from Oyster Bay, Long Island, September 19, 1898. Copy in the collection of the Remington Art Memorial.
15. Letter from Theodore Roosevelt to Frederic Remington dated June 29, 1908. Now in the collection of the Remington Art Memorial, Ogdensburg, New York.
16. The most sympathetic views of Fremont's activities are to be found in his autobiography *Memoirs of my Life*, one volume only, published in 1887, and in various writings of his wife, Jesse Benton Fremont: *Souvenirs of My Time*, 1887, *Far West Sketches*, 1890, and *A Year of American Travel*, 1878. The other side of the coin may be found in Bernard DeVoto's *The Year of Decision: 1846*, among other works. The major twentieth-century work on Fremont is Allan Nevins' *Fremont, the West's Greatest Adventurer*, 1928.
17. This appeared as an illustrations for the article 'Resumé of Fremont's Expeditions', by M. N. O. in *The Century Magazine* for March 1891. In the same issue appeared an article by Jesse B. Fremont, 'The Origin of the Fremont Explorations', also illustrated by Remington.
18. This edition of Francis Parkman's *The Oregon Trail*, with seventy-seven Remington illustrations, was published by Little, Brown & Company of Boston in 1892. In the introduction to *Count Frontenac and New France under Louis XIV*, written in 1877, Parkman wrote that his ambition to write a history of the struggle between England and France in the New World was formed when he was eighteen, and that he began his researches at that age.



11. *Indian with Horse and Travois*, black and white wash drawing, 14½ × 16 inches.



12. *Tete Rouge's Horse*, black and white wash drawing, 13¾ × 16¼ inches.

China Trade Porcelain

Clare Le Corbeiller

One of the many attractions of China trade porcelain is the diversity of its sources of design; it is this aspect suggested by the exhibition at the China Institute, New York, which runs until January 27, 1974. At the onset of trade, it is clear, westerners could acquire only porcelains of models already in hand for the long-standing Near Eastern trade: the majority of sixteenth-century pieces are the long-necked ewers of Persian metalwork form; acknowledgment of western style is made only in a small portion of the decoration given over to heraldic or Christian symbols (No. 1) copied, we may assume, from coins, ecclesiastical vestments and/or plate and book bindings and illustrations. But if the porcelain was to sell in Europe – and for the Dutch, who took control of the trade in the seventeenth century, it was essentially a marketing consideration, not one of refinement appropriate to a luxury trade – the porcelains had to conform to shapes compatible with western social customs. By 1635 the Dutch East India Company was able to demand, and obtain, pieces copied from European models. This set the precedent for the imitation of metalwork forms that lasted until about the second quarter of the eighteenth century. The Dutch ordered such common shapes as mustard pots, flat-rimmed plates, mugs and brandy bowls all based on metal prototypes. As such orders were proven successful it would appear that a kind of fascination set in, to discover just what porcelain, as a material, was capable of: I detect sheer curiosity behind such unexpected forms as the 'winged' bottle, presumably based on a Dutch glass version of a Venetian original; a barber's basin of singular outline (No. 2) copied from Portuguese silver; or a polygonal goblet that combines both glass and metalwork traditions (No. 3). Experimental shapes like these may perhaps be considered as test cases for the modellers at Meissen and Vienna, to help them estimate the possibilities of the new material and to evolve such original forms as the sculptural tablewares evoked by a pair of baroque tureens.

A similar interdependence was operative in the development of the famille rose palette, with the Jesuits serving as intermediaries between K'ang Hsi and the European craftsmen: it is not surprising that the first traces of the famille rose on Chinese porcelain should occur on armorial services (c. 1720) for western buyers (No. 4). Another result of K'ang Hsi's curiosity about things European was the mastery, by 1730, of painting in grisaille, a technique certainly made popular by engravings presented to him by the Jesuits, and evolved concurrently with schwarzlot decoration in Europe, itself often carried out on Chinese pieces.

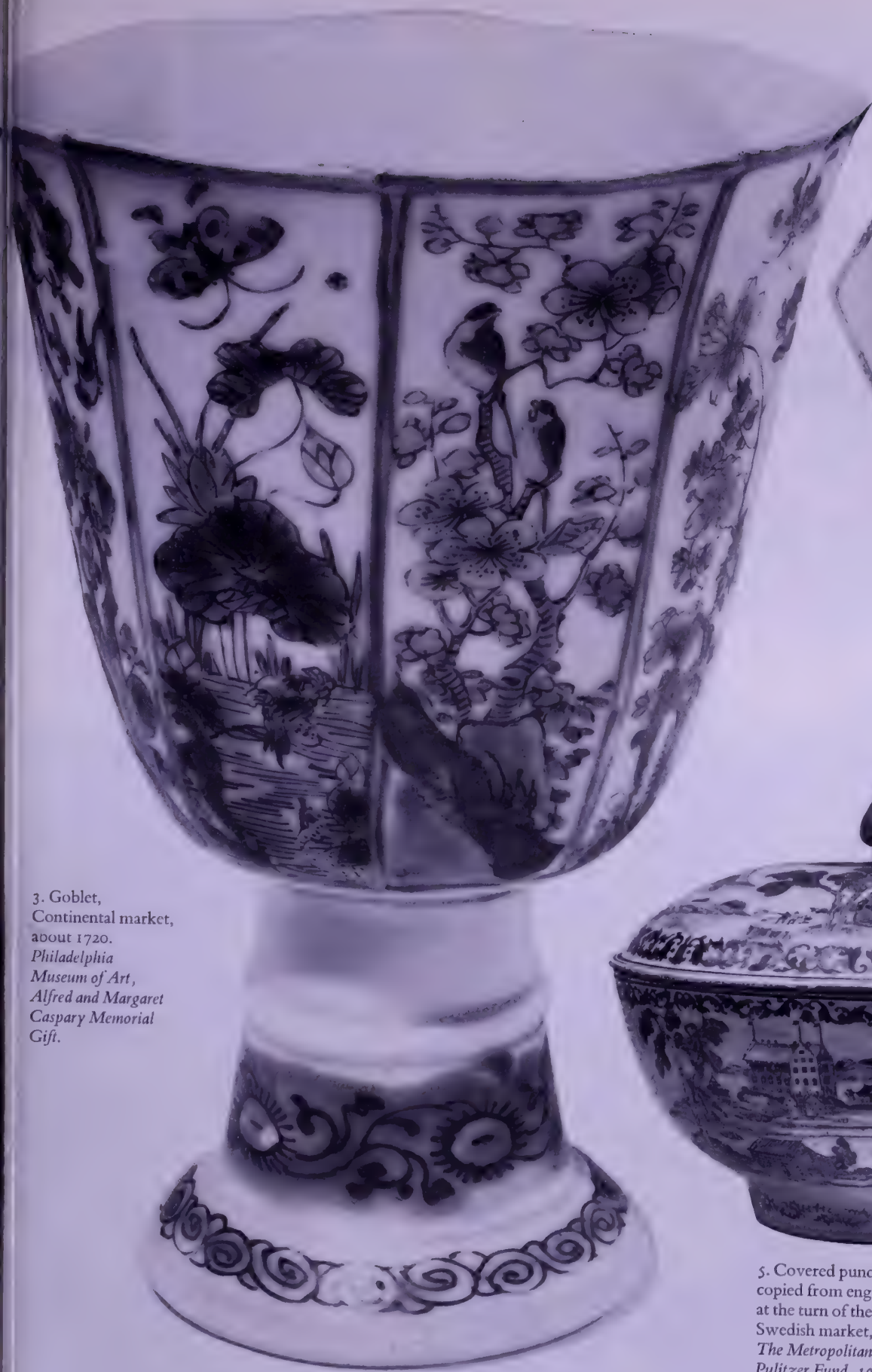
The addition of these new techniques to the repertoire of the Chinese painters made it possible for the Europeans to order almost any kind of decoration. Engravings – as bookplates, billheads, copies of paintings, book illustrations – probably account for the bulk of eighteenth-century designs (No. 5); coins and commemorative medals, an important iconographic source from the beginning of the trade, also continued to be used to the end of the century (No. 7). A few subjects are known to have been commissioned specifically for the export trade: in 1734, the Dutch East India Company hired Cornelis Pronk, whose designs are characterised by their unsettled juxtaposition of Chinese figures and Continental decorative style (No. 6). Other shapes and patterns were inspired by European ceramic originals, such as a tureen and platter copied from a Rouen faïence model (itself always decorated in K'ang Hsi style); a pair of plates whose decorative scheme, based on a K'ang Hsi pattern, is found in both Irish and Dutch pottery; and a cup and saucer apparently deriving from Sèvres porcelain (No. 8). The latter exemplifies a further level of exchange in which patterns and models brought to Canton by the supercargoes of the several East India companies were (since the porcelains were manufactured in quantity and sold from stock) made familiar and available to each other.



1. Ewer, Portuguese market, sixteenth century. Collection of Mr. and Mrs. Rafi Y. Mottahedeh.



2. Barber's basin. Arms of Da Costa. Portuguese market, about 1700. Collection of Mr. and Mrs. Rafi Y. Mottahedeh.



3. Goblet,
Continental market,
about 1720.
*Philadelphia
Museum of Art,
Alfred and Margaret
Caspary Memorial
Gift.*



4. Dish.
Arms of Townshend
impaling Harrison.
English market,
about 1725.
*Collection of Mr. and
Mrs. Peter H. B.
Frelinghuysen.*



5. Covered punchbowl with views of Swedish castles
copied from engravings published
at the turn of the seventeenth century.
Swedish market, 1745-1750.
*The Metropolitan Museum of Art,
Pulitzer Fund, 1940.*



6. Plate with design attributed to Cornelis Pronk.
Dutch market, about 1740.
Collection of Mr. and Mrs. Rafi Y. Mottahedeh.



7. Coffee pot with decoration copied from a medal by
Jeronimo Antonio Gil (1731-1798). Mexican (Spanish colonial) market,
about 1790. *The Metropolitan Museum of Art, Rogers Fund, 1909.*



8. Cup and saucer, probably American market, about 1800. *Philadelphia Museum of Art, Gift of Mrs. Hampton L. Carson.*

The American way with Art

Joseph T. Butler

Watches from Five Centuries – the Ruth Allison Lilly Collection

Ruth Allison Lilly of Indianapolis, Indiana collected watches with great care and discrimination for a period of over thirty years. Mrs. Lilly left her collection to the Indianapolis Museum of Art and it has added a new dimension to that institution's collections through its historical importance and aesthetic beauty. Covering the period from the middle of the 16th century to the 20th century, the collection is very complete. An exhibition of the bequest was mounted at the Indianapolis Museum. Miss Peggy Gilfoy, Curator of Decorative Arts, was responsible for this show as well as the research from which the following chronological descriptive material is taken.

The earliest example is a watch set on a finger-ring made by James Widman of Augsburg (active 1550–75) for the Duchess of Mantua while he was in residence at the Italian court. The tiny lid, engraved with the cross, lifts to reveal a hinged triptych carrying an enamelled representation of the Crucifix in the centre with the symbols of the Passion on the two side panels. The dial of the watch is of enamelled gold with a single hand as was typical of the watches of the period.

There are five 17th-century watches in the group the earliest of which are two silver engraved and chiselled watches. One of these is an oval 'drum' shaped alarm watch signed by Pierre Roger of Anger and dated c. 1620 which has a chiselled and engraved silver case carrying typical Renaissance foliate and figural forms on the front and by contrast a scene from the story of Esther (Chapter V) on the back. The sides are pierced through with flowers and tendrils to allow the sound of the striking bell to be heard. A mid-17th-century solar timekeeper with astronomical and calendar tables adds a different dimension to the collection. Two later pieces, one a very striking gold commemorative pomander watch completes the 17th-century examples. This beautiful watch made for King Michael of Poland (1596–1645) opens to reveal a scene from his coronation, surrounded by vignettes of his life. Portraits of the King and his consort Eleonora-Maria are carried on the outer case composed entirely of deep repoussé work. The case was refitted around 1700 with a William III gilded silver watch by Clark and Dunster of London. This piece was formerly owned by Prince Yousouppoff of St. Petersburg and Enrico Caruso.

By 1600 watches were fairly sophisticated and for 75 years little development in the mechanics of operation took place, so a great deal of attention was placed on the outer cases, to perhaps call

All of the watches illustrated are from the Ruth Allison Lilly Collection at the Indianapolis Museum of Art.

1. Gold watch set in finger-ring made by Jacobus Widman (active 1550–1575) in Augsburg for Eleonora, Duchess of Mantua.
2. Metal case oval drum-shaped alarm watch signed by Pierre Roger from Anger, France and made c. 1620.
3. Gold case pomander watch. The watch was made by Clark and Dunster in London, c. 1700 and the case in Poland in the 18th century. It is decorated with a portrait of King Michael of Poland (1596–1645) and scenes of his coronation.



4. Gold Chatelaine watch set with bloodstones, rubies and diamonds made by Peter Dulens in London, c. 1760.



5. Gold openface watch with enamelled decoration. The watch is attributed to Thomas Tompion of London, c. 1780 while the case is by Huard Brothers of Paris and is also c. 1780.



6. Gold man's openface pocket watch with the paircase set with pearls and diamonds hung on pearl. The movement was made by Ellicot in London, c. 1800 and the case by D. Bright of Saxmundham.



attention away from the inaccuracy of the movements. In addition, watches were worn suspended from chains around the neck, as the waistcoat and hence the watchpocket was not developed until around 1675. Thus the greatest period of innovative watch decoration falls between 1600–1675. It was not until 1675 with the development of the mainspring that attention was once again focussed on the interiors of watches.

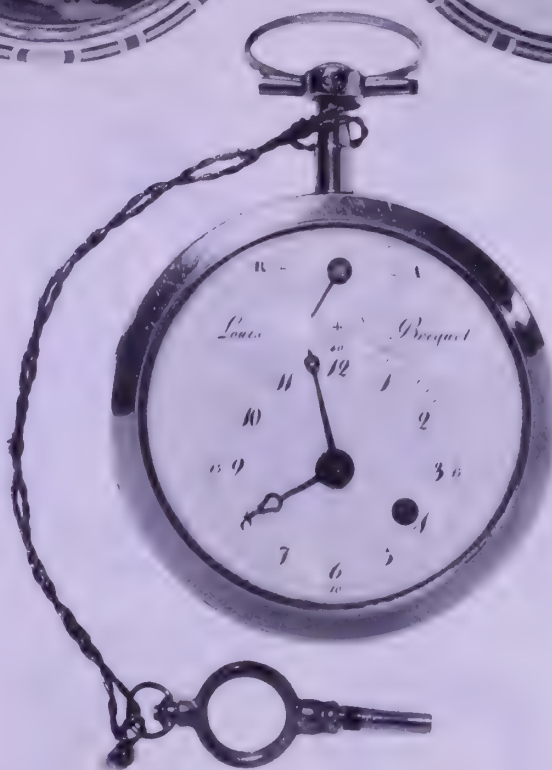
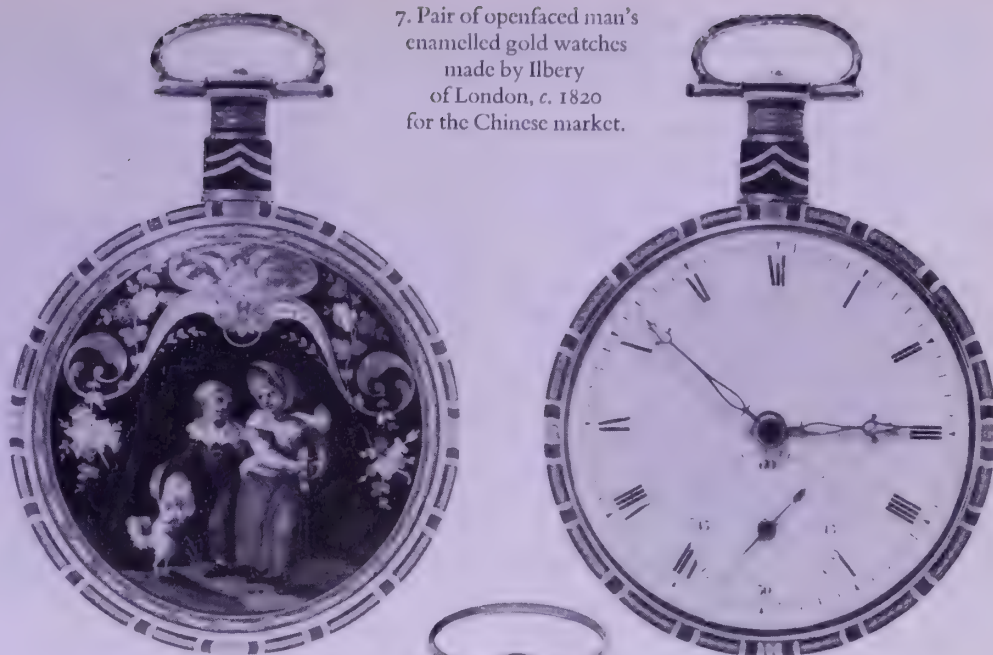
Of the twenty-one 18th-century watches in the collection three types of watch-form development can be illustrated. The earliest is a fairly unusual cruciform watch set in a crystal case which still retains the 17th-century single hand and was probably made in Germany or France. There are, in addition, five watches contained in paircases. The intense decoration on the exterior of the cases led to the development of the pair-case watch. The outer case originally was used as protection and later came to be the carrier of the decoration with the plainer inner case carried in the pocket on a daily basis and the fancier case brought out only for special occasions. Many of the outer cases were covered with leather, fish skin or shagreen (shark's skin which was widely imitated with mottled and dyed donkey skin) picked up with gold and/or silver piqué pinwork. An excellent example of this work can be seen in a watch by Peter Dulens, London, c. 1760 set with diamonds, rubies and bloodstones. In addition to the shagreen outer case this watch was suspended by a chatelaine which carried other bloodstone bibelots intended to carry vinaigrette or fragrances. Two other chatelaine paircase watches are part of the collection, one of which was made for the court of George III and carries his mark on the back.

Enamelling was a very important type of decoration for watch cases in the 17th–19th centuries. A fine example is illustrated by a watch made by Thomas Tompion of London about 1780, housed in a case painted by the Huaud Brothers of Paris about 1780, for the royal courts. The back of the watch contains a painting of Mary Magdalene holding the Infant Jesus with an attendant in the background. The centre of the dial illustrates the Mother and Child and by comparison the inside of the case is painted with a French pastoral scene.

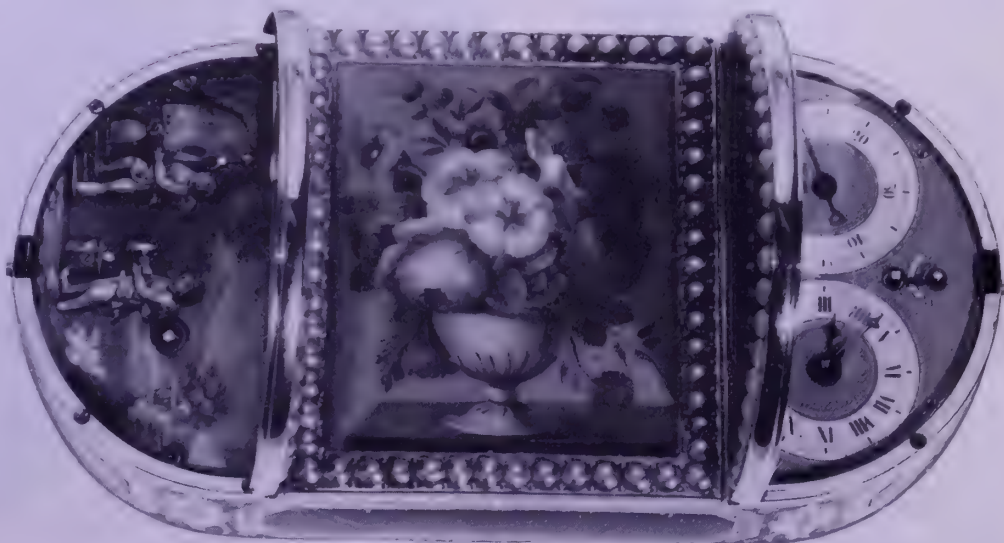
Of the numerous 19th-century examples many important trends in horology are illustrated. Perhaps the greatest number are form watches (26 from the late 18th to the 19th century). Actually this is a later revival of a 17th-century development when emphasis was placed on the exterior cases. There are musical instruments, various types of fruit, a fan, shell, star, and animals and insects, notably two beetles of gold with enamel and precious stones which open to reveal the watches.

An important market was developed during the 18th and 19th centuries by the English in far-eastern trade and seven watches from the collection were made to be sold in Turkey, China and Japan. Notable in this group is a matched pair of openface man's watches with an enamelled scene (in mirror image) of a couple in the countryside painted on the backs. They were made in pairs to allow the owner the constant use of his watch while the other was being returned to London for repairs or adjustment. One of the pieces made for the Turkish market is a gem-set snuff box. Of the two other snuff boxes in the collection one is notable for its quality of workmanship containing guilloché enamel which is a transparent

7. Pair of openfaced man's enamelled gold watches made by Ilbery of London, c. 1820 for the Chinese market.



8. Gold and enamelled openface watch made by Louis Breguet in Paris c. 1820.



9. Gold, enamelled and pearls compose this automata watch in the shape of an oval snuff box made in Switzerland c. 18.

piece of enamel laid over machine tooling, giving an iridescent textured quality to a flat background, enamel painting, pearl inlay and an exquisite animated music box.

Animated watches had been made for several centuries and this collection contains five animated strikers. Some have scenes activated by winding, others have striking mechanisms which operate at the depression of a lever to enable the owner to tell the time in the dark. A striking example is a gold watch with the figures of Orpheus and Eurydice raising hammers to gold bells on the hour and quarters. Many of the watches are set with precious and semi-precious stones. Two of the most notable are a turquoise and diamond studded watch made for King Ludwig, the mad King of Bavaria (died 1871) and a diamond encrusted lapel pin watch once owned by Sarah Bernhardt.

10. Lady's miniature diamond lapel watch made in France in the late 19th century; it belonged to Sarah Bernhardt.



11. Gold watch set in a snuff box with diamonds, rubies and emeralds which was made in Switzerland c. 1830 for the Turkish market.



12. Men's gold hunting case watch set with diamonds and precious stones which was made in Switzerland in the late 19th century for King Ludwig of Bavaria.

By comparison the simple, elegant watches of the Breguet family (late 18th – early 19th century) seem plain. But with the final technical mastery of the balance spring came the switch in emphasis from exterior to interior and the elimination of intense exterior decoration. The Breguet name, represented in this collection by three watches, perhaps more than any other came to mean the utmost in craftsmanship and accuracy of time-keeping. Thus from famous watchmakers to famous owners this collection truly spans the five century history of watchmaking.

Alfred Thompson Bricher (1837–1908)

Another important exhibition, in this case a kind of landmark, has been organized by the Indianapolis Museum of Art. Alfred T. Bricher was an important American painter, especially for his marine subjects, and this is the first comprehensive show of his work held during his life or since his death. More than seventy-five oils, water-colours, drawings and chromolithographs were

selected from nearly fifty private collections and museums.

Bricher, presently largely known only to specialists in the field of American art, should take his rightful place among other major native painting talents such as Bierstadt, Church, Cropsey, Bradford, Richards, Kensett, Gifford, and the others whose works have already been re-examined. The Indianapolis show was organized by Jeffrey R. Brown, Curator of American Art. He has prepared a fully illustrated catalogue with more than seventy illustrations and a biographical and critical essay and a chronology and extensive catalogue notes. The exhibition can be seen in Springfield, Massachusetts until January 13, 1974, at the George Walter Vincent Smith Art Museum, founded by Bricher's only major patron.

Bricher began painting in Boston in the late 1850's; he was deeply inspired by the Hudson River School painters. Following this tradition, Bricher soon became a success in Boston. In 1868 he married and moved from Boston to New York where he began the second phase of his career. In New York he exhibited often and received

critical attention and took an active interest in a number of professional art organizations. The works from this period are romantic and symbolic and by the end of the 1870's, he had become a confirmed painter of the 'Picturesque'. At this time he also began doing genre scenes in which charming ladies were superimposed on his familiar beaches and the rural sites he had previously visited and painted.

The last phase of his career dates from his second marriage in 1881 and his subsequent residence in Southampton, Long Island. During the last twenty-five years of his life he produced the great series of blue and green seascapes which are his most typical works. During this period, in addition to regular exhibitions in New York, he also exhibited in other cities across the nation.

Bricher was a prolific painter who worked for most of his life against the new currents of fashion in painting. He was essentially a painter in the 'old' school of the traditional representative American painting. At the same time, he was an individualist who constantly pursued his own vision, which had much in common with that of the progressive Barbizon School in France.

In life style and worldly signs of success as an artist, Bricher was not a success; his world consisted of a series of lonely cliffs, summer boarding houses, coach cars, steamers, and cold winters in New York studios.

In retrospect, Bricher certainly shines forth as one of the talented painters of his generation. Even though his work is uneven, at its best it has a dramatic impact on the viewer which bears the uniqueness of genius.

Coinage of the Americas

'Coinage of the Americas', a major exhibition devoted to monies of the New World, can currently be seen at the American Numismatic Society in New York City. The opening of the exhibit on September 6 coincided with the arrival in New York of numismatic scholars from 33 countries to attend the International Numismatic Congress which the ANS hosted together with the Smithsonian Institution. This was the first such international meeting in this country.

Over half of the entire exhibit space of the Society's Museum has been devoted to an in-depth analysis of the coinage of this hemisphere. Most of the 1400 specimens included in the exhibit are drawn from the Society's own extensive collections, augmented by select items on loan from other collections, notably the Eric P. Newman Numismatic Education Society of St. Louis and the Museum of the American Indian, Heye Foundation.

The exhibition begins with the introduction of coinage into the western hemisphere by the Spanish explorers, and the opening of the first mint in the Americas at Mexico City in 1535. Spanish influence spread rapidly and, coupled with the discovery of rich sources of gold and silver, led to a proliferation of Spanish mints in Latin America producing huge amounts of coinage. This resulted in a great deal of diversification in terms of metal fabric, quality of the mint work and artistic style, particularly in the portraits of the ruling Spanish monarchs, all of which is shown.

Other European nations, including Portugal, The Netherlands, Sweden, Denmark, France and England, contributed to the numismatic tradition in the Americas. Colonial development and subsequent independence or evolution into the



13. ALFRED THOMPSON BRICHER.
Beach Scene, oil on canvas, 1880.
Indianapolis Museum of Art.



14. ALFRED THOMPSON BRICHER.
Morning at Grand Manan, oil on canvas, 1878.
Indianapolis Museum of Art.

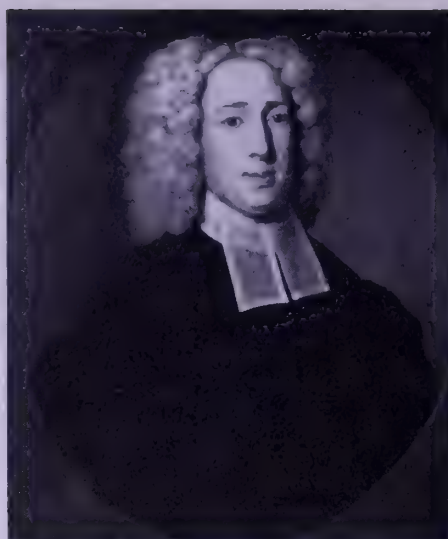
Commonwealth system is detailed for each geographical area of this hemisphere, providing the viewer with a panorama of coinage from the first issues in each area through the coins now in circulation in each country.

Many coin series displayed in the exhibit reflect areas in which the Society's collections are unsurpassed anywhere in the world. The Peruvian and Mexican collections are exceptional, as well as the cut and counter-stamped issues used extensively in the Caribbean area during the 18th and 19th centuries. The Canadian section is enhanced by the Society's large collection of early tokens, while for our own country the Society has the finest collection known of the early silver coinage of Massachusetts, struck in the second half of the 17th century, as well as of U.S. Large Cents, struck from 1793, the year after the opening of the mint in Philadelphia until the introduction of the smaller copper coin in 1857. The exhibit also utilizes die-trial pieces from the ANS collection to provide a step-by-step analysis of the striking of the high-relief U.S. \$20 gold piece of 1907 designed by the famous sculptor, Augustus St. Gaudens. A separate section of the exhibit is devoted to 'primitive money' of the Americas, displaying the trade items in use before the advent of coinage under European influence.

A short but excellent sight and sound show introduces the exhibit to the visitor. Also available is a catalogue which is actually a compilation of several richly-illustrated essays written by specialists in the various aspects of western hemisphere coinage. The catalogue is edited by Theodore V. Buttrey, Jr. and is a 'must' for anyone interested in the history of American coinage. The fifteen essays deal with the various traditions which were influential in the development of American coinage.



15. 1. Oaxaca, Mexico - Gold 60 Pesos 1916.
2. Pernambuco, Brazil (under the Dutch) - Gold 6 Guilders 1646. 3. Jamaica - Ctsp. on Gold 8 Escudos of Peru c. 1758. 4. Quebec Bank, Province of Canada - Copper 1 Penny/2 Sous (Habitant Token) 1852. 5. Massachusetts Bay Colony - Silver Pine Tree Shilling c. 1670. 6. United States - Gold 20 Dollars 1907.



16. JOHN SMIBERT.

Portrait of Reverend Ebenezer Turell, oil on canvas, 1734. The Newark Museum.

The Newark Museum Acquires a Smibert

An important colonial painting, *Portrait of Rev. Ebenezer Turell*, by John Smibert, has been acquired by the Newark Museum (New Jersey). Smibert (1688-1751) was a Scotsman who lived in London and Italy before coming to New England in 1729. He is known primarily as a Boston painter because most of his American life was spent there. His notebook, which was only discovered in the early 1960's, was published in 1969. It reveals that he also travelled to Philadelphia, New York and the 'Burlington Jerseys' and painted several portraits in each area. He noted that he did portraits of Governor Lewis Morris and his wife at Burlington in 1740, but these have not been found.

The *Portrait of Rev. Ebenezer Turell* was painted

in Boston in 1734 and is listed as no. 105 in Smibert's notebook. The Rev. Turell (1701-78) graduated from Harvard College in 1721. In 1724 he became the rector of the First Parish Church in Medford and remained in that post for the rest of his life.

Turell bequeathed his portrait to his nephew, Turell Tufts, so that '... my shadow may remain in Medford upon my decease. . .'. Turell Tufts, a bachelor, died in 1842 and willed the painting to the First Parish Church. However, in that year the portrait was lent to Samuel Turell Armstrong, the great grandson of Rev. Turell's sister. In 1882 it was returned from the Armstrong residence to the church where it remained until the museum's purchase.

Henry Moore in Southern California

The only major exhibition organized in 1973 to celebrate the 75th birthday of Henry Moore was seen through last month at the Los Angeles County Museum of Art. Approximately 150 sculptures, drawings and prints, including ten important loans from the artist himself were drawn together in a show which spanned more than forty-five years of Moore's creative life. The artist made an unprecedented gesture of support for the exhibition by creating a lithograph especially for this event. Titled *Six Reclining Figures*, the four-colour print will be available through the Museum's bookstore.

Organized by Los Angeles Times art critic Henry J. Seldis, a close friend of the artist, the exhibition coincides with the publication of the book 'Henry Moore in America' by the Museum and Praeger publications. Seldis held lengthy taped conversations with the sculptor in preparation for writing the book.

17. HENRY MOORE.

Six Reclining Figures, lithograph, 1973. This is the lithograph especially created by Moore for this exhibition.



Art despatch from Europe

Gérald Schurr



1. The Hunt of the Unicorn – the Start of the Hunt. Tapestry from the Cloisters lent to the Grand Palais, Paris.

First Exchanges between the Metropolitan and The Louvre

The policy of international cooperation between the great museums has reached a stage of immense significance in the world of art. First, two or three keepers will be selected every year from New York and Paris for exchange for periods of three months. Secondly, the system of 'deposits' is going to be modified: it will be possible to reassemble (temporarily) collections which are at present divided, to regroup, for example, the various panels of a polyptych dispersed by sales (often as a result of wars) throughout different public collections, or to gather together furniture made originally for a particular room. The

principle of communal purchase is envisaged instead of the recent practice when rivals bid against one another for an important work. But the most noteworthy initiative is the mounting of exhibitions by the 'Met' and the Louvre in collaboration. The first two are being held now in Paris. At the Grand Palais until January 7th next is 'Chefs-d'oeuvre de la tapisserie du XIVe au XVIe siècle' which allows the public to see, side by side for the first time, two of the most famous tapestries in the world: *The Hunt of the Unicorn* from the Cloisters museum and *Lady and the Unicorn* from the Musée de Cluny (under the auspices of the Louvre). These tapestries are surrounded by other masterpieces woven at the end



2. PIERRE-PAUL PRUD'HON. *Nude woman seated*. Drawing lent to the Louvre by the Metropolitan Museum.

of the Middle Ages and at the dawn of the Renaissance. Examples are multi-floral designs, scenes from everyday life executed in the workshops of Tournai and Brussels, the famous tapestry *Knights* (New York), the *Apocalypse* which is the glory of the museum at Angers, and epic illustrations of the *Trojan War*. In short this first collection to be shown by both museums is a landmark in the history of the display of ancient tapestries.

The other exhibition mounted jointly by New York and Paris is on view at the Louvre, also until January 7th. Some hundred drawings lent by the Metropolitan Museum illustrate the evolution of drawing in France since the end of the eighteenth century (the oldest being *The Death of Socrates* signed by David in 1787) until the early years of the twentieth century, with a Picasso of 1915 *Le Portrait d'Ambroise Vollard*. From the Neo-Classics to the Romantics, from Ingres to Delacroix and from the Impressionists (Degas, Seurat) to the Cubists a complete panorama of graphic art is revealed during a particularly rich and eventful period. In exchange, from October 1974 to January 1975, the Louvre will lend Louis XIV's collection of drawings.

Mention should be made too of the generosity of the Cloisters Museum in returning to the monastery of Saint-Michel de Cuxa in the eastern Pyrenees several portions of its doorway. Furthermore, the official centenary of Impressionism will be celebrated on both sides of the Atlantic next

year. It was in 1874 at Nadar's studio in Paris that the first exhibition was held by painters then derisively called 'impressionists'. At the Grand Palais from September 20th to November 18th 1974 a large number of canvases by Monet and his followers which belong to the Metropolitan Museum New York will be on view, whilst at the Metropolitan there will be works by Cézanne, Manet, Degas and many others which have never before left the Jeu de Paume of the Tuileries.

Tribute to Dubuffet

Until December 20th in other rooms of the Grand Palais a tribute is being paid to Jean Dubuffet. He was a self-taught painter, born in Le Havre in 1902, who only devoted himself entirely to painting at the age of 40. Drawing inspiration from primitive art, he produced spontaneous pictures of children and the mentally disturbed, free from any restrictions or from any abstract or figurative 'movement'. He tried out many and varied techniques in the crudest of materials. Since 1969 he has been executing *sculptures - édifices* which reveal the restless imagination of his unconventional spirit.

Engravings of Braque

As a prelude to the great retrospective exhibition of the works of Braque now being held at the Orangerie in Paris, which will be mentioned again, the museum at Dieppe has a permanent exhibition of the best engravings of this artist who, with Picasso, was the real inventor of Cubism and presented the world in a new light. His favourite subjects are here: seascapes, birds and still-life. Known as 'the Chardin of the twentieth century', his influence, ten years after his death, combining the freedom of contemporary art with the great humanist traditions, can be seen in the work of young painters of today. As in his canvases the colours of his prints are limited to a few subdued and unusual shades - ochres, muted greens and very subtle blends of rose.

Although his later works after 1918 prove that he had moved away somewhat from the severity of Cubism they still retain a perfection of balance and a simplification and purity of form.

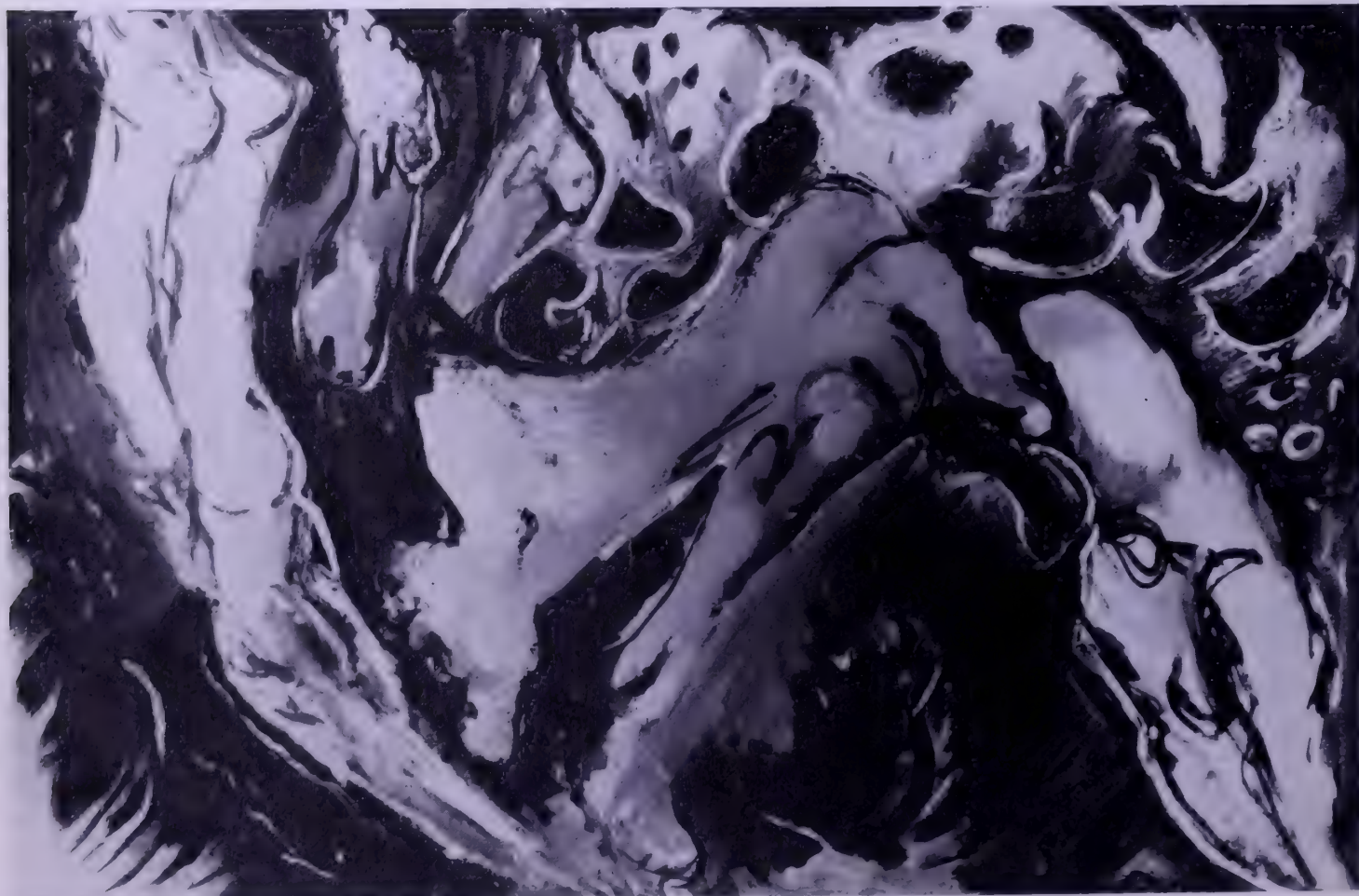
Explosive Art of Pignon

The Galerie Paul Brück is exhibiting, until December 15th, the powerful, emotional canvases of Edouard Pignon (now 68 years old).

'One must not be afraid to take knocks, to offend, to turn to something else, to start again and to learn', declared the painter. What he is in fact advocating is constant reassessment. From *Catalanes* (1945) to the recent *Nus rouges* including the series *Ostende*, *Oliviers*, *Combats de coqs*, *Battages de blé*, and *Guerriers* are reflected innumerable ways of dealing with the outside world. But always, with an instinct for the baroque, his mode of expression is ever-changing, bold, dynamic and majestic.

First Attempt at Printing

After Brussels the museum at Utrecht is commemorating until January 2nd the fifth centenary of the printing of the first book in the Low Countries, which took place in fact at Utrecht. To illustrate the origin and development of typography the exhibition concentrates on the specialities of the different workshops established in the fifteenth century in the north and south of the Low Countries. The Bibliothèque Royale of the Hague and of Brussels have lent priceless incunables for this purpose and they throw unexpected light on this crucial period - the evolution from manuscript to printing.



3. PIGNON. *Pink divers (Les plongeurs roses)*, 1965.

Antiquarian Books

The real Doctor Syntax

OBSERVATIONS,

RELATIVE CHIEFLY TO

PICTURESQUE BEAUTY,

Made in the YEAR 1772,

On several PARTS of ENGLAND;

PARTICULARLY THE

MOUNTAINS, AND LAKES

OF

Cumberland, and Westmoreland.

THIRD EDITION.

VOL. I.

By WILLIAM GILPIN, M. A.

PREBENDARY OF SALISBURY;

AND

VICAR OF BOLDRE, IN NEW FOREST, NEAR LYMINGTON.

London;

PRINTED FOR R. BLAMIRE, STRAND.

1792.

1. The title-page of Gilpin's *Observations*.

William Gilpin is familiar in parody as Dr. Syntax. Apart from five books made from tours through Britain in the late eighteenth century, he wrote essays on prints and on the picturesque. His schools at Cheam and in the New Forest seem to have been run successfully and with some originality. He and his brother Sawrey Gilpin, and Sawrey's son, all shared in the illustrations to these tours and essays, setting a style of their own which was not much followed, and holding a didactic position in support of consistent theories these books explained. They are not so much works of travel as essays in aesthetics. Though the two volumes we shall look at are known generally as Gilpin's *Tour of the Lakes*, their true title was *Observations, Relative Chiefly to Picturesque Beauty, Made in the Year 1772, On several Parts of England; particularly the Mountains, and Lakes of Cumberland, and Westmoreland*. 'He supplied his readers', Hardy wrote, 'with definite standards and with aesthetic terms for the expression of their sentiments in a sentimental age'.

But William Gilpin was forever sketching, and the sketches, reproduced in oval aquatints, generally with a pink or yellow wash overall, pleasantly decorate his journeys or theories and give a special character to the books. They all came early in the progress of aquatint, and being popular were often reprinted over thirty years after 1782 when the first edition of his *Lakes Tour* appeared. They are not very rare, though more often than not they were cropped by binders and the pictures tended to offset upon opposite pages; but they remain as pleasant examples of books in an age of taste, generally well printed and still not terribly expensive.

Gilpin was given to rules about taste in landscape, laying down the law, establishing standards for criticism in looking at Britain, treating the whole place as if he could complete God's job. Before mocking this, we can keep in mind that he and others devised what we now admire. They were thinking out the views we try to preserve. What Gilpin would say about pylons might damage his place in heaven, but we have come too far from his conditions to keep any link with his thought. When 'unspoilt' is a term of praise we can look back in envy to a period which could afford to feel critical about landscape. For Gilpin, natural ugliness might have seemed commoner than natural beauty. The division for us is merely between nature and man, a humble and unsatisfactory sort of slack thought.

His theories had formed themselves after a decade of travel and we find them concisely in a book published in 1792, *Three Essays: on Picturesque Beauty: on Picturesque Travel: and on Sketching Landscape - to which is added a poem on Landscape Painting*. Gilpin's perceptions seem now so sound, that it would be false to quote passages where he happened to express them oddly; and when the meaning becomes concise, that statement stands admirably. After some floundering towards appreciation of live imperfection rather than passive beauty, he writes that 'when the anatomy is perfectly just, the human body will always be more picturesque in action, than at rest'. His wish in a sketch to characterise rather than describe, is aptly given in advice on drawing trees: 'If we have a general idea of the oak, for instance, as a light tree; and of the beech as a heavy one, it is sufficient'.

Aquatints are spread among these essays simply to illustrate argument, and this they do clearly. A characteristic Gilpin word is 'disgusting', which

meant tasteless or in poor taste. It gives an odd turn to his phrases, now that our use of it has changed. One general theme is that 'in landscape-painting smooth objects would produce no composition at all. In a mountain-scene what composition could arise from the corner of a smooth knoll coming forward on one side, intersected by a smooth knoll on the other; with a smooth plain perhaps in the middle, and a smooth mountain in the distance? The very idea is disgusting. Picturesque composition consists in uniting in one whole a variety of parts; and these parts can only be obtained from rough objects'.

He is interesting about the background of pink or yellow, by which Gilpin's books are easily recognised - though others copied him occasionally, as for instance Hassell in his early *Tour of the Isle of Wight*. On the whole this manner was Gilpin's signature. 'It adds, I think, to the beauty of a sketch to stain the paper lightly with a reddish, or yellowish tinge; the use of which is to give a more pleasing tint to the ground of the drawing by taking away the glare of the paper. It adds also, if it be not too strong, a degree of harmony to the rawness of black, and white'.

His phrase about 'the rawness of black and white' seems ridiculous, except that in representing a sentimental view it looks ahead to Victorian taste in the mist and mysticism of landscape. In illustration we have a view washed orange and pink by his nephew, and explained with some pride in the notes at the back: 'The colouring of this print (which is done by hand) has added a little to the expense of the book; but it was thought necessary to complete the scheme. It was coloured by a relation of mine; Mr. Gilpin, drawing-master at Paddington-Green; who in all the copies I have seen, has illustrated my ideas very satisfactorily; and who, as far as the recommendation of a partial kinsman may go, deserves mine'.

Though Gilpin aimed merely to define subjects for sketching, his artistic purpose was the correction and education of landscape. This and that could be dismissed, the other called in to complete a picturesque scene - and that adjective meant just what it says, proper to pictures. His books are a house of correction for errant landscape, his readers the schoolmasters prepared to put it in order; even if in the school room were a drawing block rather than the thing itself which must have remained in the landlord's power.

His task was full of difficulties. He had no wish to hurt a landowner by harsh criticism, though controlled expression came hardly to one who felt with such passion. In the Introduction he says: 'It would have hurt him to have disturbed the innocent, (the perhaps tasteless,) amusements of any one. Tho he should not have chosen to speak sentiments not his own: yet he could always be silent; or look aside, where he did not wish to examine. But where the improver of the scene was dead, especially when his works were published, by being thrown open to curiosity; the author thought himself at perfect liberty. All such scenes he considered as fair game'.

Then there was the problem of language, which had to be high-flown to meet the subject, yet so analytical as to give exact meaning. 'By high-colouring is not meant a string of rapturous epithets'. And as usual he had to guard against fools, who would criticise his generalised sketches for looking like nothing in particular. This of course missed the point; as an example, he must feel free to ignore an embarrassing foreground,

...ing by its tasteless large scale the scene behind which had attracted the artist. He must insist on the right to alter foregrounds. One particular mistake in primitive landscape struck him so strongly that to recall it afterwards brought more anger than sorrow. 'There is a very beautiful scene on the banks of the Tay near Perth, which in composition is correctly picturesque; except only that the river forming two parallel lines with the sides of the picture, enters the foreground at right angles. So offensive a form could not but injure the beauty of any landscape. Would the truth of portrait be injured, in painting this subject, if trees were planted to hide the deformity; or a small turn given to the river, to break its disgusting regularity?'

And then, a good workman, he blamed the tools. Though publication only seemed possible when the secrets of aquatint became available, he found the method far from ideal for explaining his purposes. For one thing, you could not show gradations from light to dark by biting away etched areas. No doubt if Gilpin had turned up a while later some copies could have appeared with plates hand-coloured. Aquatint produced a workable answer, but he was not offering it with enthusiasm and regretted 'a translation in so rough and unmanageable a language, as that of brass, and aqua-fortis. The mode of etching chosen, is the newly invented one of aqua-tinta; which is certainly the softest, and comes the nearest to the idea of drawing. But this species of etching itself, tho even managed by a masterly hand, is subject to great inconveniences; especially when a large number of prints are taken from one plate. It is impossible to make lights graduate as they ought – to keep distances pure – and to give those strong characteristic touches to objects, which may be done to a brush in *drawing*'.

Severity is the key to Gilpin's taste, and no doubt some children in his schools seemed disgusting as certain featureless hills on his journeys. We find him in a harsh mood for instance at Kendal, 'situated in a wild, unpleasant country, which contains no striking objects; and cannot be formed into any of those pleasing combinations, which constitute a picture'. Smooth mountains always cause trouble: 'Thus *Burnswark*, a mountain on the southern border of Scotland; *Thorp-Cloud*, near Dovedale in Derbyshire, especially when seen from the garden at Ilam; and a mountain in Cumberland, which from its peculiar appearance in some situations, takes the name of *Saddle-back*, all form disagreeable lines. And thus many of the pointed summits of the *Alps* are objects rather of singularity, than of beauty. Such forms also as suggest the idea of humpish heaviness are disgusting – round, swelling forms, without any break to disincumber them of their weight'.

On these matters in our time we have simply a more religious view than the Reverend William Gilpin could manage in his. As the God-man division in taste had not begun, he and his friends could be busy altering rather than preserving. It never occurred to them to be thankful for what they were about to destroy. This pompous self-confidence caused a lot of harm with its good later one, when the speed of change increased through the countryside and cities.

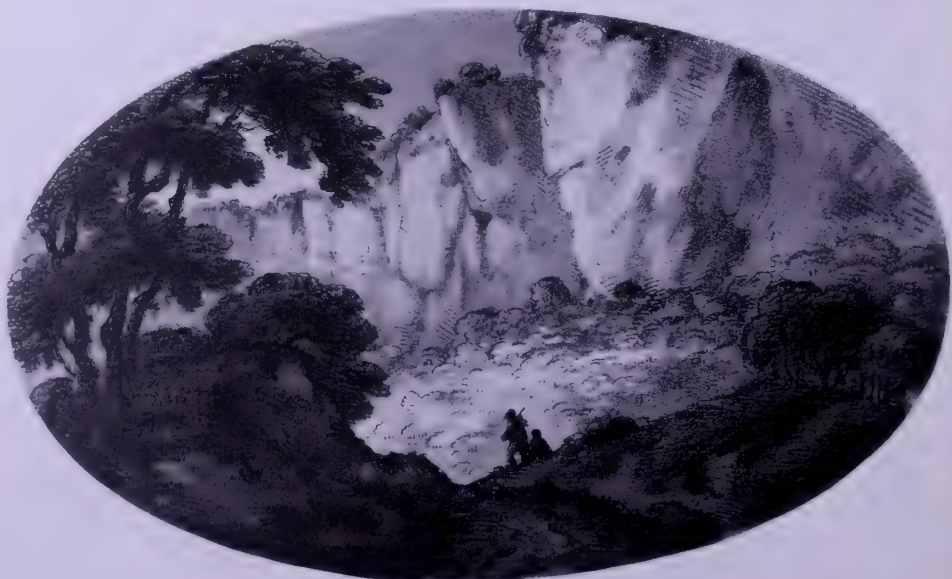
Here he is again, fussing about disproportion in waterfalls: 'I shall not be so precise as to say, what is the exact proportion of an elegant cascade. Nor is it necessary. The eye will easily



3. 'If the island be round, or of any other regular form; or if the wood upon it be thick and heavy (as I have observed some planted with a close grove of Scotch fir) it can never be an object of beauty. At *hand*, it is a heavy lump; at a *distance*, a murky spot.'



4. 'What share of picturesque genius Cromwell might have, I know not. Certain however it is, that no man, since Henry the eighth has contributed more to adorn this country with picturesque ruins.'



5. 'When nature throws her *wild scenes* into beautiful compositions; and decorates them with great, and noble objects; they are of all others, the most engaging. But as there is little of this decoration in the *wild scenes* of the Peak, we left them without regret.'

see the enormity of *disproportion*, where it exists in any great degree; and that is enough. Thus when a mountain-cascade falls four or five hundred feet, and is perhaps scarce two yards broad; every eye must see the disproportion: as it will also, when the whole breadth of some large river falls only two or three feet. Both would be more beautiful, if their falls held a nearer proportion to their quantities of water'. It is the voice of a landlord doing the rounds with his estate architect and insisting he has every cause for complaint.

His observations are always interesting, even if the journey's purpose were different. From him we learn about the poet Shenstone's rockery, and occasional local anecdotes such as that of the eagle which rose with a weasel, but dropped dead when the weasel 'which had had the address to kill its adversary in the air, being now at liberty, ran away'. Dr. Syntax quite fairly parodied his views about the picturesque but there seems to have been nothing of the absurdity Rowlandson imagined about his dress, manners or appetite. Eggs and milk in mountain country satisfied him. Once he asks the way instead of the path, mixing two words as a Londoner might in New York, and by following the advice for direction forced his horse up a dangerously steep rocky hillside – which comes near to Rowlandson, but that is not typical.

As anyone could guess after all this, Gilpin loved a ruin. Eighteenth-century England enjoyed classical decay, as America now admires the eighteenth century; and none of our orthodoxy about spiritual properties in the real, and the scandal of imitation, interested him. He is amusing about Henry the Eighth and Cromwell, in their different ways prime makers of these grand structures, and strict in his rules for builders of ruins in his own day. We have to imagine, as we cannot see, how foolish a brand-new ruin might have looked. We receive them all, classical and Cromwellian, Augustan and industrial, with their pleasant weeds and patina of soot, but to him it looked different. For us a constructed ruin may belong in the genial sentiment of general folly, but Gilpin picked out good from poor and was on the alert for bad taste, as a gardener looks for dead roses. The works of Mr. Anson at Shuckborough upset him in this way, and prompted some reflections upon ruin taste: 'Besides, after all, that art can bestow, you must put your ruin at last into the hands of nature to finish. If the mosses and lichens grow unkindly on your walls – if the streaming weather-stains have produced no variety of tints – if the ivy refuses to mantle over your buttress; or creep among the ornaments of your Gothic window – if the ash cannot be brought to hang from the cleft; or long, spiry grass to wave over the shattered battlement – you may as well write over the gate, built in the year 1772. Deception there can be none. The characters of age are waiting. It is time alone, which meliorates the ruin; which gives it perfect beauty; and brings it, if I may so speak, to a state of nature'.

The last part has some application to Gilpin himself. His absurdities disappear in the mists of taste, and we have his books with their theories and oval aquatints, more strongly private and urgent than others in the period, a talented sketching pedagogue parson; 'for I am so attached to my picturesque rules', he wrote to his friend Mason in 1784, 'that if nature gets wrong, I cannot help putting her right'.

COLIN FRANKLIN



6. 'Cattle are so large, that when they ornament a foreground, a few are sufficient. Two cows will hardly combine. Three make a good group – either united – or when one is a little removed from the other two. If you increase the group beyond three; one, or more, in proportion, must necessarily be a little *detached*. This detachment prevents heaviness, and adds variety.'



7. 'Our approach to Wells, from the *natural* and *incidental* beauties of the scene, was uncommonly picturesque. It was a hazy evening; and the sun declining low, was hid behind a deep purple cloud, which covered half the hemisphere, but did not reach the western horizon.'



8. 'Before us lay Southampton-bay, spreading into a noble surface of water. The town runs out like a peninsula on the left, and with its old walls and towers, makes a picturesque appearance. On the right, forming the other side of the bay, appear the skirts of New-Forest and the opening in front is filled with the distant view of the Isle of Wight.'

John Dunthorne's 'Flatford Lock'

Ian Fleming-Williams



1. JOHN DUNTHORNE. *Flatford Lock*, oil on panel, $9\frac{1}{4} \times 14\frac{1}{8}$ inches inscribed verso, 'John Dunthorne October 1814'. The dry dock seen in Constable's *Boat-building* would have been to the right of the thatched cottage and immediately behind the tall trees in the centre of this picture. Castle Museum, Colchester.

The *Landscape in Britain* exhibition at the Tate Gallery (until 3 February 1973) contains a number of pictures by artists whose work is not commonly to be met with. Among these is *Flatford Lock* (no. 232a) by John Dunthorne (1770–1844),¹ a small painting which is of particular interest as signed examples by this painting companion of Constable are exceedingly rare. In cool greens and pearly greys, it is of additional interest because it is also dated and of a subject that Constable himself drew and painted probably more often than any other.

Dunthorne, as is well known, was a plumber and glazier who lived and practised his trade next door to the Constable family home in East Bergholt. At that time, house-decorating and painting formed part of a plumber/glazier's way of business, and it must have been in Dunthorne's workshop that Constable learned some of the elements of his craft – the grinding of pigment, the use of oil, the mixing of colours, and the fashioning and care of brushes.

It is not known when Dunthorne and Constable started to go out sketching together, nor for how many seasons Dunthorne worked nearby when Constable was painting out in the fields. But their attachment was certainly such as to afford the artist's family some mild amusement – 'Here comes Don Quixote with his man Friday', the father is said to have remarked when he saw them returning one day – and their mutual

devotion to their art was of an order which demanded the utmost application. 'Both Dunthorne and Constable were very methodical in their practice', we are told, 'taking their easels with them into the fields and painting one view only for a certain time each day. When the shadows from objects changed, their sketching was postponed until the same hour next day.'²

So scarce are paintings by Dunthorne, that at present we cannot be certain about the part he played during the vital years between 1807 and 1815. But if his *Flatford Lock* is anything to judge by, one suspects that he was at least an active participant in the experiments Constable was making during this period, that he was not just a Man Friday or Sancho Panza. We shall know more of Dunthorne's role when further examples of his work come to light. One day, perhaps, there will be discovered a sketch by him which pairs off with one by Constable, painted when they were working side-by-side. But meanwhile we have the *Flatford Lock*, and, though not a true companion piece, we also have a painting by Constable with which it may be compared.

For Constable, the summer and autumn of 1814 were unusually fruitful. He had been commissioned to paint a view of the Stour Valley as a wedding-present.³ On 5 September, for this, he made a preliminary oil-sketch,⁴ and at half-past eight in the morning

of 26 September, a pencil drawing from the same spot. He was there again on the mornings of 1 and 9 October, and there are further undated studies of the subject in the same sketchbook.⁵ The final picture, we learn from a letter, was almost completed by 25 October.⁶ Both the studies and the finished picture depict a morning light.

However, it is not to this painting, but to another, the well-known *Boat-building near Flatford*,⁷ that Dunthorne's study is a complementary, if not quite a companion piece. For although this may not be immediately apparent, in fact they were painted on diagonally opposite banks of the same stretch of the Stour and, if the two men were there at the same time, only the bushes and trees to be seen in both paintings would have prevented them from seeing each other at work in the distance. The paintings have much else in common. In both we see the same silver light, the same sky, the same tonality, and the same sharp attention to detail – to the timbers of the lock, the white footbridge and the cottage in Dunthorne's work; to the construction of the barge, and to the tools and equipment strewn around in Constable's picture. Both were painted at the same time of day. One can judge the hour in *Boat-building* from the fact that the dock was aligned north/south⁸ and the prow of the barge therefore acts as a sundial. It was not long after noon. The shadows in *Flatford Lock* reveal that this too was painted in the middle of the day. Does this lead us to a conclusion that Constable and Dunthorne were working there together? The place, the style, and the hour suggest that this was the case. But what of the year and the season? *Flatford Lock* is dated October 1814. *Boat-building* is not so conveniently inscribed, but nevertheless there are means by which the period in which it was painted can be established with some degree of certainty. Titled somewhat baldly thus, it was exhibited at the Academy in 1815. A pencil drawing which is accepted as the first preliminary study for the composition is inscribed 'Sepr. 7. 1814. Wednesday.'⁹ On the authority of the artist himself, we know that it was painted in the open air.¹⁰ Within two months or so of making his first sketch, the trees would have lost their leaves, and the foliage would not have returned by the end of April when the picture went to the Academy. So, in the circumstances, there seems little doubt that Constable was at work on the picture in the autumn of 1814, and during that period there must have been times when he was painting on his side of the river while Dunthorne was similarly engaged downstream. Furthermore, if this dating is correct, it follows that Constable was currently devoting the first half of the day to *The Stour Valley* and the second half to *Boat-building*. The latter, we know, was painted in the open. Does this not suggest that the former, at least in part, was also painted *in situ*?

This short enquiry began with *Flatford Lock*. Of Dunthorne, there is no known likeness. Or is there not? In one corner of a page in Constable's little sketch-book of 1813, there is a postage-stamp-sized drawing of an artist seated at work, palette in hand, on a camp-stool.¹¹ Who else but Dunthorne could it have been?



2. JOHN CONSTABLE.
Boat-building near Flatford Mill, oil on canvas, 20 × 24½ inches. From the fall of the shadow cast by the prow of the barge, it is possible to gauge the time of day depicted. Victoria and Albert Museum.



3. JOHN CONSTABLE.
1813 sketch-book, p. 25, 3½ × 4½ inches (detail). It is here suggested that the seated figure in the top hat may be that of John Dunthorne, Constable's painting companion at East Bergholt. Victoria and Albert Museum.

NOTES

1. Oil on panel, 9¼ × 14½ inches Castle Museum, Colchester. It is argued in the relevant entry in the Tate catalogue, that this must be the work of the elder John Dunthorne and not that of his son, known as Johnny, who would have been only 16 in 1814.
2. Both quotations from David Lucas's marginal notes in his copy of Leslie's *Life of Constable* given in *John Constable's Correspondence*, Vol. II, p. 22.
3. *Stour Valley and Dedham Village*, Museum of Fine Arts, Boston. It was a present for Philadelphia Godfrey, daughter of the Lord of one of the East Bergholt Manors.
4. *View of Dedham from East Bergholt*, Temple Newsam House, Leeds.
5. Graham Reynolds, *Catalogue of the Constable Collection*, Victoria and Albert Museum, 1973, No. 132, pp. 62, 68 and 81.
6. JCC II, p. 134.
7. Reynolds, op. cit., No. 137.
8. The dock is clearly delineated so in the East Bergholt Enclosure map of 1817, East Suffolk County Record Office, B:150/1/4(2).
9. Reynolds, op. cit., No. 132, p. 57.
10. Leslie, *Life*, ed. Mayne, 1951, p. 49.
11. Reynolds, op. cit., No. 121, p. 25.

International Salerooms

The Australian season opened with a bang in Sydney when Christie's held their first sale of the season at the end of September and the beginning of October. In a two-day sale of books and manuscripts, Gould's *The Mammals of Australia* made £3,757 (\$9,017) and Lycett's *Views in Australia* 1824, said to be a very fine copy but in a modern binding, £2,303 (\$5,527). The ever-increasing interest in photography was reflected in the price of £800 (\$1,920) for a photograph of Ned Kelly, far more than even the finest Nolan painting of him would have been sold for, ten years ago. A collection of twenty-four autograph letters from Wills the explorer to his father, a Bath doctor, written during the disastrous Cooper's Creek expedition, went for £3,667 (\$8,801). Then came the pictures. The first sale, an evening one, was the second part of the Harold de Vahl Rubin collection. The top price, £10,667 (\$25,601) was for a Dobell, a portent of things to come, for the next day Dobell's *The Dead Landlord* made a record £40,000 (\$96,000). This unusual picture has a strange history. When Dobell was a young man in London, his landlord died. His landlady called him and asked him to help lay out the

naked body. When they had finished, she stripped off her own clothes in Bacchic ecstasy and let down her golden hair. She then sent Dobell out to collect all the relations for a ham funeral. Dobell painted the scene in 1936 but that is not all the story. In 1946 he told the story to the Australian novelist Patrick White. White was then lodging in a house in Ebury Street where he had lived before the war, and circumstances made him, for a while, the only person in the house. He brooded on Dobell's strange adventure and his own situation and from his musing came his play *The Ham Funeral*. So the painting is an important document in Australian art and literary history. By the time this is published, Sotheby's will have auctioned, in Sydney Opera House, the contents of Dobell's studio and we shall have some idea of how Dobell prices are going to go. There are some especially good and interesting drawings in this sale. On the same day a McGubbin of 1913, *Across the Yarra* achieved £20,000 (\$48,000) also a record for the painter and an Elioth Gruner, £17,333 (\$41,599). Gruner has been steadily bringing in good prices in the last year or so but quite recently, even in Australia



1. SIR WILLIAM DOBELL.
The Dead Landlord.
£40,000 (\$96,000).
Christie's, Sydney,
October 3.



3. CHARLES CONDER. *Two Nymphs in a Garden.*
Christie's, October 12.

2. CHARLES CONDER. *Madame Errazuriz.*
7,500 gns (\$18,900). Christie's, October 12.

his pictures were hundreds, not thousands of pounds. I must confess that personally I just do not understand the McGubbin boom but quite obviously the topographical ones are the good ones. Conder's *Sandringham* with the impeccable provenance of having once belonged to Dame Nellie Melba sold for £12,667 (\$30,401). In Christie's in London a fortnight later his portrait of *Madame Errazuriz*, a South American lady who was buying Picassos long before the First World War sold for 7,500 gns (\$18,900). In the same sale, the Camden Town School was well represented, Gilman and Sickert. Sickert's *Mornington Crescent Nude* seemed reasonable enough at 6,000 gns (\$15,120).

On October 25 Sotheby's disposed of the Arthur Mitchell collection of Sir William Russell Flint's drypoints. Russell Flint is at a peak now and surely no-one in their right mind can believe that in fifty years' time anyone will give shillings let alone pounds or Eurodollars for these mercetricious semi-salacious abominations. If only he had the courage of his non-convictions and been a hard pornographic artist, as Rops could be, one could forgive him. But these simpering dames

are the negation of any real warmth, or even plain honest lust. Suffice it to say that the top price was Lot 119 at £1,400 (\$3,360), and those terribly coy bathers at the *Bagno della Marchesa*, lesbians all, no doubt, and certainly habitués of the Tao Clinic, made £130 (\$312).

Last month I briefly mentioned Roy Miles' descent, quite literally, for, like any God in a machine, he arrived in a helicopter, on the Croxteth Hall sale. What was left in Lord Sefton's house totalled £586,111 (\$1,406,666), a fairly formidable total for Liverpool but the 85,000 gns (\$154,140) that Mr. Miles paid for the Ansdell Waterloo Cup was by a long way the top price. It is, I suppose, and I say this advisedly since something may turn up in a remote country house, the one really major Ansdell available. The price seems terrific, but by now it will have been sold, in Britain I hope. Roy Miles also bought, for a very modest 9,500 gns (\$23,940) the utterly enchanting Liotard pastel, *Early Breakfast*. Liotard is greatly collected in Europe and I can't really see how a British dealer got away with this prize so cheaply. As it happened, hardly had he bought it, but half Western Europe was after it. The other

really big prices were for porcelain. The Antique Porcelain Company paid 20,000 gns (\$50,400) for a large Sèvres *feuille-de-choux* dinner service decorated between 1773 and 1777. A smaller similar set of the same period fetched 12,000 gns (\$30,240) from the same buyer. The sum of 4,200 gns (\$10,584) was paid for a pair of Blue John and ormolu ewers by Matthew Boulton. These were fine, early, 1772, and documented. Evidence which has just come to light in the Johnson Collection of Printed Ephemera in the Bodleian Library shows that Derbyshire Spar (as the trade name styled it) wasn't half so popular. In 1817 Boulton's Soho Manufactory were holding wholesale sales of it, even in places as comparatively remote as Bridgnorth.

Welsh porcelain is on the up and up. At Christie's on October 15, a Swansea tea and coffee service of the Mandarin pattern made £997.50 (\$2,394) and a Nantgarw plate £682.50 (\$1,638). The French faïence and porcelain sale on October 29 was filled with services. A tremendous Paris (rue Popincourt) Dinner, Dessert, Coffee and Chocolate service, decorated between 1812 and 1822, as lush as they come sold for £7,350



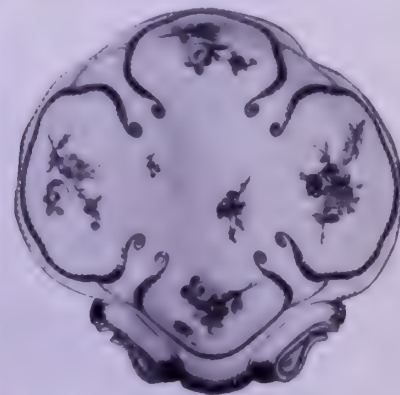
4. W. R. SICKERT. *Mornington Crescent Nude*. 6,000 gns. (\$15,120). Christie's, October 12.



6. RICHARD ANSDELL. *The Waterloo Cup Coursing Meeting*. 1840. 85,000 gns. (\$154,140). Christie's, Croxteth Hall. September 19.



5. SIR WILLIAM RUSSELL FLINT. *Bagno della Marchesa*. £130 (\$312). Sotheby's, October 25.



8. Part of a Sèvres *feuille-de-choux* dinner service. 20,000 gns (\$50,400). Christie's, Croxteth Hall, September 19.

7. JEAN ETIENNE LIOTARD. *Early Breakfast*. 9,500 gns (\$23,940). Christie's, Croxteth Hall, September 19.

(\$17,640). Sèvres Bleu Celeste ice-cups and spice-stands, suitably exotic pieces of the mid 1770s made £441 (\$1,058) and £420 (\$1,008) and the Marseilles and Moustiers faïence made good prices. Lot 4 with flowers, £115.50 (\$277), Lot 5 with the Callot-derived *Commedia dell'Arte* figures, £47.25 (\$113), and Lot 6, a Veuve Perrin chinoiserie cup and saucer, £73.50 (\$176).

Prices for Eloise Harriet Stannard are also shooting up, I was disturbed to find that a customer called 'Manners' paid £1,500 (\$3,600) for a pair at Sotheby's Belgravia on October 16, and began to wonder if I was bidding in my sleep. But the Etty nude study at £680 (\$1,632) was too cheap if one feels as I do that William Etty is the most neglected of English painters at the moment. All the more so as the top price of the day was £2,500 (\$6,000) for a small Henriette Ronner. Ronner's three times this size have sold for £1,750 (\$3,200) within the last eighteen months and surely no-one could suggest that either as a painter or historically, she is in the same street as Etty. Cat lovers would have been far better off

with the smug, Japanese earthenware cat, who'd obviously been at the slip cream, sold for £260 (\$624) in the oriental sale at Sotheby's Belgravia on October 19. He was a most beautiful beast wearing a brightly enamelled collar, obviously at least a Mikado's pet. Cloisonné has suddenly become the 'in' thing in oriental art with both Hugh Moss and Roger Bluett proclaiming its virtues and the Garner exhibition at the British Museum. There were some fine pieces in this sale, the highest price being reached by a large Canton vase £3,800 (\$9,120) and Lot 554 a pair of fine dragon vases making £380 (\$912). And one must record the Indian hardwood hammock, said to be early twentieth-century, at Sotheby's Belgravia on October 24. In parcel-gilt with floral silk damask upholstery and mirror glass roundels, it was completely redolent of punkah-wallahs and chota pegs and passionate affairs with Mrs. Hawksbee and faint strains of 'Pale Hands I Loved Beside the Shalimar'. This relic of the Raj was only £520 (\$1,248). I hope that it went to a Sahib.

And soon the world of auctions based in Britain will widen and widen, as if Elgar were the inspiration of both Chance and Wilson. In December Christie's open their Madrid Rooms and last month Sotheby's had their first sale in the Mandarin Hotel, Hong-Kong. Appropriately enough it was of nineteenth-century paintings, mainly of the Treaty Ports by Chinnery and Daniell and by the Chinese artists who painted for the white devils. There was also a charity wine sale! Where, oh where will it all end? Sotheby Parke Bernet on the Moon?

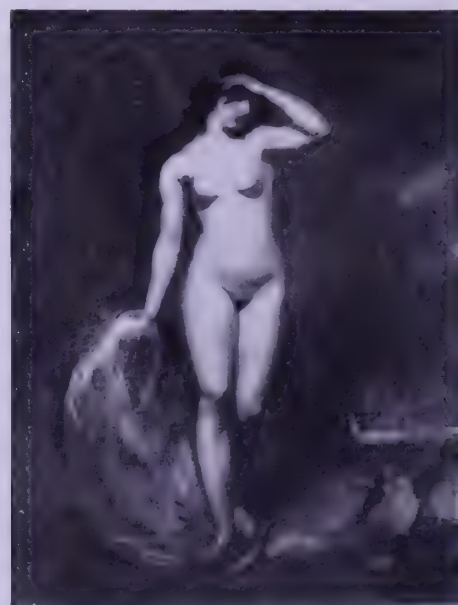
And, briefly, René and Claude Boisgirard had a sale on October 15 which included seventeen Delft tiled stoves. I hope to give prices and maybe a picture next month. And at the Palais des Beaux-Arts in Brussels a mixed sale included some extremely rare modern books and prints, with some especially fine Ensors and among the pictures a *Balthazar's Feast* by Louis de Coulery. This was an early seventeenth-century piece of the greatest beauty and delight.

GUY MANNERS



9. Part of a Paris (rue Popincourt) dinner, dessert, coffee and chocolate service. £7,350 (\$17,640). Christie's, October 29.

10. William Etty. *Female Nude Study*. £680 (\$1,632). Sotheby's Belgravia, October 16.



11. Japanese earthenware cat. £260 (\$624). Sotheby's Belgravia, October 18.



12. Parcel-gilt Indian hardwood hammock. £520 (\$1,248). Sotheby's Belgravia, October 24.

Books Reviewed

Pre-Raphaelite Landscape Polish Architecture Silver The Book of Silver Pisanello

Pre-Raphaelite Landscape

By Allen Stanley.

Oxford Studies in the History
of Art and Architecture.

193 pages, over 100 illustrations,
14 colour.

London: CLARENDON PRESS/
OXFORD UNIVERSITY PRESS.

£12.50.

This well-produced volume is about an unexplored aspect of Pre-Raphaelite painting. The book is said to be 'as much about the Pre-Raphaelite approach to the natural world' as about landscape painting specifically. In certain ways this is true.

The book starts by examining the situations in which the Pre-Raphaelites found themselves between 1848-52, followed by chapters on individual artists, or groups of artists. The comment quoted above is justified in that 'landscape' can range from an ivied wall, to a view of the Dead Sea with a goat. There is much information about who was painting what, and when they were doing it; and the serious consideration of artists like Inchbold or Seddon is welcome in its demonstration of the ways by which an eccentric group of painters could affect their fellows. The unavoidable connecting feature is the ubiquitous Ruskin, and the book's most impressive feature is the elucidation of his effect on individuals, and the movement itself. The personal direction granted Millais, Inchbold, and Brett, is painstakingly reconstructed; and is as informative about the critic as the painters themselves. Ruskin's dictatorship emerges as an effort to have others paint what he was incapable of, while abrogating responsibility for their failure. His splenetic reaction to Brett's *Val d'Aosta* seems prompted as much by the painting's exposure of the paradoxical nature of his own attitudes, as by anything else. Ruskin desired 'truth' and 'poetry', and in this painting he had only truth. But as poetry in landscape was dependent on scenic effect, a poetical painting could never be completely truthful; which shows the defence of Turner in an interesting light. It also begs the question of a general historical analysis of approaches to nature at that time.

This is never dealt with adequately; which severely limits the bounds of the study's application. In the first chapter it is noticed that where Constable organised the compositions of his paintings according to traditional schemata, the Pre-Raphaelites (and Ruskin) preferred the landscape to dictate its own painting, whereby it would gain in truthfulness. The existence of this difference in attitude is noted, but its significance ignored. Constable operated within traditional aesthetic limits, largely determined by Reynolds's doctrines (as did Turner). According to this book, the Pre-Raphaelites tried to provide an alternative to this wasting tradition, basing their philosophy on an essentially Wordsworthian approach to nature. Although this is not the case with every artist at every point in his career, the thesis is broadly correct, and provides a means for exploring other facets of nineteenth-century culture. Ruskin's opinions are normally taken at their face value. His emphasis on the didactic value of 'historic' landscape is mentioned several times; but the audience to whom the teaching would be given, never isolated. This was a nouveau-riche, culture-hungry, urban middle-class. The nearest to a definition of the cultural

environment is the use of the word 'Victorian', an example of an imprecision of diction also apparent in the criticism of the paintings themselves.

Carrying Corn and *The Hayfield* by F. M. Brown are both said to depict 'harvest scenes'; an inexact description ignoring the seasonal significance of the subject-matter. They show 'a rural England still untouched by the modern city and the industrial revolution', which is not only a tired commonplace, but historically doubtful. Agriculture was as revolutionary as Industry, and the social make-up of the countryside changed drastically during the first decades of the century. The stability is imparted to the scenes by Brown himself, who also chose to paint them from a potentially vast number of landscapes. They must be seen with *Work*, and on a simple level demonstrate an urban, middle-class attitude to the countryside, which was in itself a recent development.

Themes are seldom satisfactorily developed. The approach to landscape-painting and the judgements on it are often superficial. The book's title promises more than is provided. Insofar as there is a large assemblage of facts, forming a full historical catalogue of a fairly uncharted corner of English landscape-painting, the book is successful and useful. It will be an invaluable reference work, but we might have wished for more.

M. ROSENTHAL

Polish Architecture

By Jan Zachwatowicz,

translated by Marek Latynski.

529 pages, 346 illustrations,
179 plans and 1 map.

Warsaw: ARKADY;

London: EARLS COURT PUBLICATIONS.

£7.30.

Eloquent witness to Poland's chequered history is provided by her architecture. Fortunately much of fascination remains. Yet it is not just a matter of architecture recalling the past. Beautiful buildings have been produced in Poland, including one or two rare gems, which deserve to be much more widely known, and, in certain periods, Polish architecture developed a highly distinctive character. Now in this book there exists in English a detailed, but eminently readable treatment of the subject.

A word must at once be said about the book itself. It is notable. Not only is the text crammed with facts, but they are lucidly and elegantly presented, and the awkwardness usually found in translations is lacking. In addition, the illustrations, which are either full page or, in a few instances, double page, are admirably clear; their tone is excellent, and certain of them are in themselves beautiful. Add to this the plans scattered through the text, the map marking the location of every building mentioned, the attractive binding, and the extremely high level of production throughout, and the merits of the book are evident.

Even with a handsome production of this sort books such as 'Polish Architecture' inevitably occasion trepidation. When dealing with works of art almost all of which fall below the supreme heights, and particularly when the theme is a national style, authors have that very human tendency to exaggerate merits. It is avoided here.

Yet having made the point that there are few



THE 2ND DRAGOON GUARDS

The Second Dragoon Guards, coloured aquatint by J. Gleadah after William Heath, published 1823. (Courtesy The Parker Gallery). From the **Index to British Military Costume Prints 1500-1914** compiled and published by the Army Museums Ogilby Trust, Northumberland House, Northumberland Avenue, London WC2, at £9.50. This is the most comprehensive work of its kind recording all known prints (over 15,000) individually or in sets. Aside from the basic list there are indexes to the artists, engravers and publishers, regiments, persons and places, so that an unknown print should be easily identifiable. There are some illustrations.



The Market Square and Cloth Hall, Cracow, with, in the background, the tower of the Old Town Hall. *Polish Architecture.*

buildings great by universal standards in Poland, a counterbalance needs to be inserted. Indeed it should be stressed vigorously. While at no period in her history has Poland produced a distinctive national architectural style, rather being open to many diverse influences, from France, the Low Countries, Central Europe, and Italy, and at times attracting distinguished architects from abroad, particularly from Italy, the national flavour imparted to imported styles is strong. Indeed, partly because Poland has never been visited extensively by the British, the merits of Polish architecture have, as this book makes clear, been curiously overlooked in Britain and America.

What for those who do not know Poland will come as a surprise is that architecturally Poland owes little to Russia. Her links have been with the heartlands of Europe, France, the Low Countries, and the Rhineland, and with Italy. From an early date Cracow and Gdańsk (Danzig) were great merchant cities astride several of the major trade routes of Europe; to these cities architectural influences came from far afield, and rapidly spread to the smaller cities and to the towns about them. Then after the establishment of Warsaw as the capital in 1596, Italian influence there, and especially in the 18th century, was potent and spread throughout Poland. Nor was Neoclassicism, with which we are at the moment so much preoccupied, unrepresented in Poland.

Individual buildings stand out. From the 14th and 15th centuries there are St. Mary's Church in Gdańsk, and St. Mary's Church in Cracow, the Collegium Maius in Cracow, and above all, ranging from the 14th to the 18th century, Wawel Cathedral, and Wawel Castle, the greater part of which is of the 16th century, and is one of the noblest buildings of the century outside Italy. The 18th century also saw much fine architecture in Poland. The Pod Blacha Palace, of 1720, in Warsaw, is of extreme elegance, while Domenico Merlini's Kazienki Palace, of 1784-95, is one of the most perfect buildings of the century.

What is surprising given the extent to which Poland has been fought over is that there also remain richly suggestive groups of buildings, and

even whole quarters of old towns and cities. In some cases, as with the Old Town in Warsaw it has been a matter of imaginative reconstruction, and an aerial photograph in this book emphasises just how extensive such work has been. Yet in others, even given Poland's tumultuous history, the fates have been kind. The market place in Zamość, a small town in S.E. Poland, with its impressive town hall, of 1639-51, surrounded by merchants' houses of the 16th and 17th centuries, is unspoilt and vividly recalls the past, while in several small merchant cities such as Toruń, where Copernicus was born, the plan of the main square and surrounding streets has survived unaltered. Above all there are Gdańsk and Cracow. Today the vast market square of Cracow, with in one corner St. Mary's Church, in the centre the great Cloth Hall dating from the 14th century, but extensively modified in the 16th century, and the enormous tower, of the second half of the 14th century, which is all that remains of the old Town Hall, help to make this place the spiritual heart of Poland.

TERENCE MULLALY

Silver

By Lucinda Fletcher.

64 pages, colour illustrations.

Orbis Connoisseur's Library.

London: ORBIS PUBLISHING.

£1.25.

The Book of Silver

By Eva M. Link,

translated by Francisca Garrie.

301 pages, numerous illustrations, colour plates, line drawings and maps.

London: BARRIE AND JENKINS.

£7.50.

The two books under review are both basic introductions to their subject though one covers more ground and in considerably more depth. As so much competitive material has been published in recent years these latest volumes must provide something in originality or superior production to be recommended above works of more established popularity.

Miss Fletcher's work is essentially a picture book and has but the slightest introduction. While titled simply *Silver* it deals only with European and mainly English silver from the late fifteenth century onwards. The bulk of the introduction consists of ten sections describing silver styles from Mediaeval to Modern and it is generally a well written and informative text which packs a good deal of basic fact and some illustrative detail into the limited space available. The author shows herself to be an intelligent and knowledgeable writer on her subject. However she has not quite escaped the seemingly irresistible temptation to include unsubstantiated generalisations in such short introductions. The reason is easy to see – an attempt to fit the limited subject under discussion into the more general history of art, a laudable intention which often has unfortunate results. One example will suffice:

'After the Reformation and Henry's break with the church of Rome, Renaissance theories continued to flood into England, but naturally since political ties were now severed they no longer came from Italy but via countries as Germany and Holland. Thus England's Renais-

sance has a strongly Teutonic flavour.'

This is a rather simplistic summary of a very complex situation, ignoring the continued influence after 1530 of Italians domiciled in England such as Giovanni da Maiano and Henry's considerable reliance long before the break with Rome on German craftsmen such as those who manned his armour workshops at Greenwich. It may also be mentioned that later in the century both Flemish smiths escaping from Alba's reign of terror and French Huguenots fleeing religious persecution settled in England and had a considerable and non-Teutonic influence upon stylistic developments.

However, once alive to such dangers the reader can glean much of value from the text and can find much pleasure in the 108 colour plates which provide the principal *raison d'être* of the book. The quality of these is necessarily variable but generally high, a fact made more remarkable by the very reasonable price of the edition. On the whole this book may be recommended as a cheap, well produced and intelligent introduction to its subject.

The Book of Silver is in every way a more ambitious work originally published in German in 1968. It sets out to describe European silver from Antiquity to the present day in only 88 pages. This hard task is generally well accomplished though some of the earlier sections are rather weak, notably that on Hellenistic silver. The author, Eva M. Link, is Custodian of sculpture and applied arts at the Staatliche Kunstsammlungen in Kassel, and she proves herself capable of using the knowledge she has gained from this post to interest and educate the reader. The sections on German silver are throughout of the highest quality as one might expect and the chapters on the sixteenth and seventeenth centuries, a period of great complexity in the development of silver styles, are most admirably written. Following this historical analysis is a chapter outlining the development of types of table plate. The considerable number of line drawings make this a very useful quick reference although gaps inevitably occur – for instance there is no mention of the early double spouted sauce boat. Silversmithing techniques and the history of guilds and hall marks are rather incongruously pushed into one chapter which is redeemed by a 26 page list of European town marks which makes the book a very useful reference. The author deserves much praise for writing an introductory book of such quality and detailed scholarship.

Unfortunately the production of this edition leaves something to be desired even though it seems rather highly priced for a work of this sort. The translation by Francisca Garrie is generally good despite occasional lapses which make understanding difficult and are the more irritating as most could surely have been corrected by careful editing. There are 118 pages of beautifully reproduced photographs (16 pages in full colour) many showing pieces not usually found in books published in this country, but the effect of these is somewhat spoilt by the fact that about half the textual references to plate numbers are incorrect. All this is doubly unfortunate as it tends to detract from what is a very well written and well illustrated book. However if the reader is prepared to brave its imperfections there is much pleasure and knowledge to be obtained within its covers.

G. M. WILSON

Pisanello

By Giovanni Paccagnini.

298 pages, 260 illustrations,
20 colour.

London: PHAIDON PRESS.

£15.00.

Three short letters written in December 1480 report the collapse of a ceiling in the Gonzaga palace at Mantua. As one of the writers put it; 'Yesterday evening at about the first hour of the night, a beam and part of the ceiling in the Sala del Pisanello came down'. Since the publication of these letters in 1888 it has generally been acknowledged that the Sala del Pisanello was a room decorated, probably with murals, by that great early 15th-century painter who was born in Pisa. The room appeared to have been lost in the course of structural alterations to the palace – that is until Professor Paccagnini, by a piece of highly ingenious art historical detective work, discovered and uncovered the murals themselves. In 1972 the room was opened to the public, and at the same time this book was published in Italy under the title of, 'Pisanello e il ciclo cavalleresco di Mantova'.

The abbreviation of this title and a couple of changes to chapter headings made in the translation are misleading, and at first glance one might now take the book to be a Pisanello monograph. Indicative of this slight shift of emphasis is the change of the second chapter heading from, 'Sviluppo e Tecnica della Decorazione murale della Sala', to 'Pisanello's Technique'. (The text itself is unchanged). The book is, principally, a fascinating description of the bringing to light of the murals of the Sala and a discussion of these paintings in terms of technique, style and iconography, and in relation to the artist's other works. Twelve of the twenty excellent colour plates and 99 of the 260 black and white photographs are of the Sala. The black and white illustrations include very interesting shots taken during the removal of the Neo-classical frieze and layers of old plaster and dirt which covered the Pisanello chivalric scenes. Close up photographs also show the extensive damage to the murals and the fact that they were left unfinished by the artist, two misfortunes which inevitably hamper any attempt to define their iconographical content. Professor Paccagnini quotes a number of texts which show that the scenes depicted are taken from the Arthurian legend, but he wisely refrains from any too specific interpretation, wisely when one remembers that we are looking at only about one fifth of the original mural cycle.

The first three chapters, those which deal exclusively with the Sala at Mantua, are far more vivid and readable than the remaining two which review Pisanello's other paintings. Here the author summarises the findings of earlier Pisanello scholars and sometimes offers an alternative opinion, but often leaves potentially worthwhile points of debate unexplored.

The reader who has been, or who plans to go to Mantua, will enjoy this book, but anyone who thinks that his £15.00 is going to buy him a complete new study of Pisanello the painter and medallist, will be disappointed. Two final notes: there is a good bibliography, but there are more than half a dozen mistakes of numbering in the text references to illustrations, the sort of error which is inexcusable in a book of this price.

SUSAN LEGOUX

Books Received

The Symbolists

By Philippe Jullian

English edition

240 pages, 164 illustrations
and 49 colour

London: PHAIDON PRESS

£7.95

Reynolds

By Ellis Waterhouse

192 pages, 123 illustrations
and 16 colour

London: PHAIDON PRESS

£8.50

The Flemish Tapestries at Wawel Castle in Cracow

Treasures of King Sigismund Augustus Jagiello

Edited by Professor Jerzy Szablowski

Limited edition of 500

506 pages, 44 illustrations
and 92 colour

London: TOM STACEY

£30.00, with slipcase

Modern Prints since 1942

By Riva Castleman

172 pages, 32 plates
and 38 in colour

London: BARRIE AND JENKINS

£16.00

Islamic Pottery

A comprehensive study based
on the Barlow Collection

By Geza Fehervari

183 pages, 120 illustrations
and 18 colour plates

London: FABER AND FABER

£15.00

The History of The King's Works Volume VI – 1782–1851

By J. Mordaunt Crook and

M. H. Port

General Editor: H. M. Colvin

744 pages, 66 plates

London: HER MAJESTY'S STATIONERY OFFICE

£12.50

Tin-Glaze Pottery in Europe and the Islamic World

The Tradition of 1,000 years in
Maiolica, Faience and Delftware

By Alan Caiger-Smith

236 pages, 189 illustrations
22 colour plates, 33 figures and 9 maps

London: FABER AND FABER

£15.00

The Drawings of Goya

The Complete Albums

By Pierre Gassier

656 pages, 482 illustrations

London: THAMES AND HUDSON

£15.00

The Ruskin Family Letters

The Correspondence of John James Ruskin,
His Wife, and Their Son, John, 1801–1843

2 volumes

Edited by Van Akin Burd

792 pages, 48 illustrations

Ithaca and London:

CORNELL UNIVERSITY PRESS

£16.65, with slipcase

The Notebook of William Blake

A photographic and typographic facsimile

Edited by David V. Erdman

with Donald K. Moore

105 pages

London: CLARENDON PRESS/

OXFORD UNIVERSITY PRESS

£16.00

Splendour at Court

Renaissance Spectacle and Illusion

By Roy Strong

287 pages, 187 illustrations
and 12 colour plates

London: WEIDENFELD AND NICOLSON

£5.95

Indian Paintings from the Punjab Hills

A survey and history of Pahari

miniature painting

2 volumes

By W. G. Archer

8 ranging from illustrations, 1 map

collecting activities which took in Rembrandt and coins, books, manuscripts, and aspects of science, gave to Glasgow's marvellous collections its strong and imaginative beginning. And some of that beginning, William Hunter's bequest of 1783, – is of such star quality – the three paintings by Chardin, for instance, in which everyday objects which were part of the work of the 18th century household are endowed with a formidable and luminous presence; the delightful, smoky, oil sketch *A Boy Singing*, attributed to Bernini; the Rembrandt small oil on panel, *The Entombment of Christ*; the two animal paintings by Stubbs, *The Nylghau* and *The Moose*, commissioned by Hunter in connection with his own anatomical studies. There is, among other masterly paintings, a pleasing portrait by Allan Ramsay of Dr. William Hunter himself. The museum the doctor founded at the university is the second oldest public museum in the country, only one other, and that another university museum, the Ashmolean at Oxford, being older.

One of the fascinating things – and that is for instance well demonstrated in the remarkable collection at the Scottish National Gallery of Art as well – is the advanced taste, often much ahead of London, exhibited by Scottish collectors.

And there was certainly a period, now shown in the University's collections, (as well as the great civic collections of Glasgow) when practising Scottish artists were more in touch with advanced European art than their English colleagues: witness, the Glasgow Boys, more formally referred to perhaps as the Glasgow School, not to mention Charles Rennie Mackintosh, architect of the building of the Glasgow School of Art itself. It is possible that Mackintosh had greater honour in continental Europe and America than in (see *The Connoisseur*, August 1973) London. It is interesting to note too that the University of Glasgow gave honorary degrees to Whistler, (1903) and to Rodin, who presented his bronze, (retitled by the sculptor *St. George*) to the university in 1906, the year of his Glaswegian academic honour. And, in the spirit of Whistler's specific anti-English bias, Whistler's heiress, his sister in law, gave to Glasgow in 1935, the best of his work from Whistler's estate; further major be-

The Connoisseur's Diary

David Coombs

McAlpine Gallery

The Department of Western Art in the Ashmolean Museum, Oxford, has received a new gallery from Mr. Alistair McAlpine. To be used for temporary exhibitions it is wholly lit by artificial light and there is an understanding that for at least part of each year it shall be used for the display of contemporary art. The opening exhibition, 'Untitled 25.10.73' organised and selected by Mr. McAlpine himself consisted of contemporary paintings and sculptures by British and American artists. There were no labels or catalogue – the visitor being left to use his own judgment to 'appraise, enjoy, select or reject for himself'.

Thomas Shotter Boys

To celebrate the centenary of the death of the English topographical artist Thomas Shotter Boys (1803–1874) there will be a comprehensive exhibition of his work at Nottingham University Art Gallery in October 1974 and the following month at Agnew's galleries in London. Professor Alastair Smart, Head of the Department of Fine Art, University Park, Nottingham NG7 2RD, would be very glad to hear from anyone with drawings or watercolours by Boys or who know of letters relating to him, as biographical information is extremely scanty and information of any kind may be valuable.

Poster art 1915–40

Posters by E. McKnight Kauffer will be on show at the Geffrye Museum, Kingsland Road, London until 16th December. Kauffer believed that 'the artist in advertising' has a duty 'constantly to correct values, to establish new ones, to stimulate advertising and to help to make it worthy of a civilisation that needs it'. Such a view, between the wars, was of a pioneering significance at a time when graphic design was barely recognized. Kauffer was the first honorary Royal Designer for Industry.

The Lane Studio

Adrian Bury writes: The proliferation of art galleries, especially as regards contemporary artists, is a welcome sign of the times and proves the universal interest in the progress of the arts and crafts generally.

At the opening occasion of the Lane Studio, 31 Roehampton Lane, SW15, on October 26, I was impressed not only with the high standard of work shown by the artists, which included a group of four painters, Jennifer Carrington, Peter Jamieson, Martin Rose and John Whittall but by the large audience assembled for the private view.

All these artists are very young, having only recently completed their studies at the Royal Academy Schools. Founded on the best tradition, their paintings and drawings, in a great variety of subject-matter and several media, already express memorably attractive personal vision. This was one of the best exhibitions I have seen for a long time, all the more so in that the artists are just beginning their careers and are so obviously dedicated to their ideals.

While awaiting the Group's next collective exhibition at the Lane Studio, a permanent collection of paintings, prints and drawings may be viewed by appointment only at 31 Roehampton Lane, London, SW15 (tel. 01-876 6989).



Ulrich Henn, *London Train*, bronze 31 × 26 × 14 inches. Famous in his native Germany through a multitude of monumental, public commissions, Ulrich Henn is relatively little known to the rest of the world (but see *The Connoisseur*, October 1971). However, there is now a chance of his work being shown in London.

Fine English paintings

An interesting catalogue of English paintings is published by Roy Miles (95 Eaton Place, S.W.1; Tel. 235 4792, viewing by appointment only). The pictures look to be of a uniformly high quality ranging from a Stubbs' *Ballarina*, an elegant bay filly, to a delightful John Frederick Herring of *Royal Servants on Bagshot Heath*. There is a superb Reynolds portrait of Luke Gardiner, Viscount Mountjoy in the uniform of the Sherwood Foresters; he is also shown by Francis Cotes with rather less style though more humanity when at university. Two great artists meet in Johan Zoffany's portrait of David Garrick – the latter as Sir John Brute in Vanbrugh's 'Provok'd Wife', one of his most famous roles. This is the third version of the picture, the others all being rejected by Garrick. This has all the characteristics of a major work though the subject may not be immediately appealing.

The catalogue is available for £1.00 including postage.

Burne-Jones and Landseer

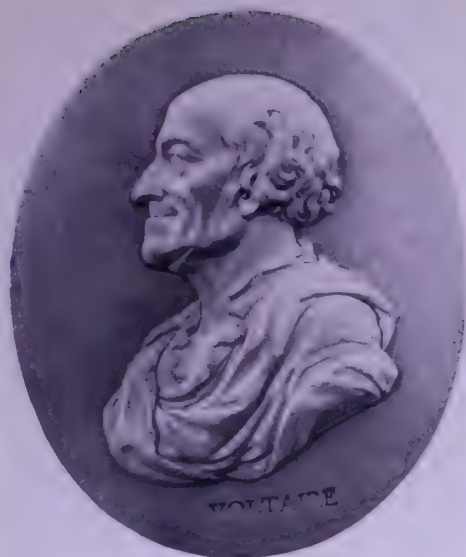
One of Edward Burne-Jones' finest paintings, *Laus Veneris*, has recently been acquired by the Laing Art Gallery, Newcastle upon Tyne. It was bought from Agnew's, London, in competition so it is said with the Louvre and with the aid of a number of special grants from the National Art-Collections Fund and the Pilgrim Trust, amongst others. Commissioned by the collector William Graham and painted between 1872 and 1875 the *Laus Veneris* measures 48½ × 72½ inches, and is the subject of a special, illustrated booklet by William Walters available direct from the gallery. Two further additions to the Laing's collection of British art were originally painted by Edwin Landseer for Chillingham Castle: they show the Chillingham Wild Cattle and Scottish Red Deer.

buildings great by universal standards in Poland, a counterbalance needs to be inserted. Indeed it should be stressed vigorously. While at no period in her history has Poland produced a distinctive national architectural style, rather being open to many diverse influences, from France, the Low Countries, Central Europe, and Italy, and at times attracting distinguished architects from abroad, particularly from Italy, the national flavour imparted to imported styles is strong. Indeed, partly because Poland has never been visited extensively by the British, the merits of Polish architecture have, as this book makes clear, been curiously overlooked in Britain and America.

What for those who do not know Poland will come as a surprise is that architecturally Poland owes little to Russia. Her links have been with the heartlands of Europe, France, the Low Countries, and the Rhineland, and with Italy. From an early date Cracow and Gdańsk (Danzig) were great merchant cities astride several of the major trade routes of Europe; to these cities architectural influences came from far afield, and rapidly spread to the smaller cities and to the towns about them. Then after the establishment of Warsaw as the capital in 1596, Italian influence there, and especially in the 18th century, was potent and spread throughout Poland. Nor was Neo-classicism, with which we are at the moment so much preoccupied, unrepresented in Poland.

Individual buildings stand out. From the 14th and 15th centuries there are St. Mary's Church in Gdańsk, and St. Mary's Church in Cracow, the Collegium Maius in Cracow, and above all, ranging from the 14th to the 18th century, Wawel Cathedral, and Wawel Castle, the greater part of which is of the 16th century, and is one of the noblest buildings of the century outside Italy. The 18th century also saw much fine architecture in Poland. The Pod Blacha Palace, of 1720, in Warsaw, is of extreme elegance, while Domenico Merlini's Kazienki Palace, of 1784–95, is one of the most perfect buildings of the century.

What is surprising given the extent to which Poland has been fought over is that there also remain richly suggestive groups of buildings, and



Profile of Voltaire, solid yellow-buff Jasper, height $3\frac{1}{4}$ inches, impressed mark 'Wedgwood & Bentley', modelled by William Hackwood at Etruria, c. 1778, from the Wedgwood Museum, Barlaston. Included in an exhibition of one hundred Wedgwood Portrait Medallions at the National Portrait Gallery, London, until 6th January 1974. A number of paintings and reliefs are included which were used as sources for the original designs. There is a fully illustrated catalogue by Robin Reilly who also selected the exhibits.



3. L. S. AND R. PENROSE.
The Impossible Triangle.
Institute of Contemporary Arts.

Old Master Paintings

3 December – 28 December 1973

Leger Galleries

13 Old Bond Street, W1

Reviewed by NICHOLAS USHERWOOD

Parallel with the exhibition of watercolours in their main galleries Leger's have, during December, mounted a small show of high quality Old Master paintings in their upper rooms. The gallery has wisely resisted the temptation to pad, with the result that there are here just a dozen really excellent paintings and two of them of real museum quality.

The first of these is Canaletto's marvellous jewel-like little *Piazza di Campidoglio* which came up for sale recently at Christie's and which has thus been written about fairly widely already. However it is such a masterpiece that it deserves to have attention drawn to it yet again. It was painted in 1755 during his stay in England for the English patron Thomas Hollis (apparently to be seen in the front foreground with his friend Thomas Brand) who commissioned a number of the famous English subjects of this period. The extraordinary accuracy of his architectural observation of the piazza and his feeling for its overall character are another reminder of his formidably retentive memory and his gifts for recreating such scenes so vividly – he had made just one very brief sketching visit to Rome some years before.

In the Galleries

Glasgow University Pictures

4 September – 5 October 1973

Colnaghi's,

14 Old Bond Street, W1

Reviewed by MARINA VAIZEY

A selection of Paintings, Drawings, Prints, and other Works from the Hunterian Museum, University of Glasgow, alighted in a sensitively arranged exhibition at Colnaghi's. The selection was accompanied by an informative and handsome book, published by Colnaghi's and the University of Glasgow Press, and available at £2, (a real bargain, by the way) from the gallery or the university.

Glasgow's university was founded in 1451, and is the fourth oldest British university; and what is described as a 'consciousness of art' was perhaps first generated by the ambitious efforts of the Foulis brothers, with their collecting activities and the foundation of an Academy, in the mid 18th century. But it was a student of that time, William Hunter (1718–1783) whose name is given to the university museum. Hunter's activities, ranging from his own profession of medicine, to collecting activities which took in Rembrandt and coins, books, manuscripts, and aspects of science, gave to Glasgow's marvellous collections its strong and imaginative beginning. And some of that beginning, William Hunter's bequest of 1783, – is of such star quality – the three paintings by Chardin, for instance, in which everyday objects which were part of the work of the 18th century household are endowed with a formidable and luminous presence; the delightful, smoky, oil sketch *A Boy Singing*, attributed to Bernini; the Rembrandt small oil on panel, *The Entombment of Christ*; the two animal paintings by Stubbs, *The Nylghau* and *The Moose*, commissioned by Hunter in connection with his own anatomical studies. There is, among other masterly paintings, a pleasing portrait by Allan Ramsay of Dr. William Hunter himself. The museum the doctor founded at the university is the second oldest public museum in the country, only one other, and that another university museum, the Ashmolean at Oxford, being older.

One of the fascinating things – and that is for instance well demonstrated in the remarkable collection at the Scottish National Gallery of Art as well – is the advanced taste, often much ahead of London, exhibited by Scottish collectors.

And there was certainly a period, now shown in the University's collections, (as well as the great civic collections of Glasgow) when practising Scottish artists were more in touch with advanced European art than their English colleagues: witness, the Glasgow Boys, more formally referred to perhaps as the Glasgow School, not to mention Charles Rennie Mackintosh, architect of the building of the Glasgow School of Art itself. It is possible that Mackintosh had greater honour in continental Europe and America than in (see *The Connoisseur*, August 1973) London. It is interesting to note too that the University of Glasgow gave honorary degrees to Whistler, (1903) and to Rodin, who presented his bronze, (retitled by the sculptor *St. George*) to the university in 1906, the year of his Glaswegian academic honour. And, in the spirit of Whistler's specific anti-English bias, Whistler's heiress, his sister in law, gave to Glasgow in 1935, the best of his work from Whistler's estate; further major be-

quests of documents in 1955; further works of art by Whistler and works of art he had collected as a final request on her death in 1958. The 1935 gift cannot leave the University, so it was the 1958 bequest that was represented at Colman's.

The 100 prints in the exhibition, were a judicious sample of the wealth of more than 10,000 prints in the University's collection. The dates of acquisition show too that the collection is constantly being added to, with first rate things. The University Print Room was created by James A. McCallum, a Glasgow solicitor; the other great benefactor was Professor W. R. Scott. The prints on display included Dürer, Altdorfer, Cranach the Elder, Baldung, Mantegna, Pieter Bruegel the Elder, William Blake, Gainsborough, John Crome, Whistler, Sickert, Cézanne, Munch, Kandinsky, Leger . . . and even Thomas Hart Benton's *Huckleberry Finn*, a lithograph presented by the Glasgow University Club of America; Benton, an exceptionally interesting artist was, among other things, the teacher and great friend of Jackson Pollock.

In a spirit similar to the absorbing publication of the Scottish National Gallery, *Pictures for Scotland*, the present publication *Glasgow University's Pictures*, has an absorbing tale to tell of the making of a collection which is still growing. It is a many-faceted collection, which combines a just internationalism with its great local strengths. The University, decided to go ahead and build the much needed new home for its great collections, which will thus be properly accessible to all at the university, in the community, and other visitors. This is sensible, and also brave, as the grip of inflation has caused a shortfall of funds of some £200,000 in the sum needed to finish the work on the interior. Scotsmen, at home and abroad, and lovers of art, can help, even by buying the splendid catalogue.



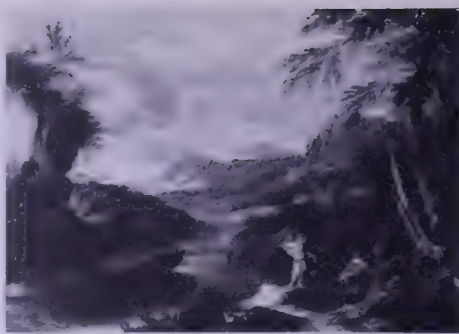
J. JEAN BAPTISTE SEDON CHARDIN.
A Lady taking her Tea.
CH. 16312. 19 inches.
Glasgow University, Hesterian Collection.

Salvator Rosa

17 October – 23 December 1973
Hayward Gallery, South Bank S.E.1

Reviewed by NICHOLAS USHERWOOD

'Characteristic' was the word Reynolds chose to describe Rosa's art and the more one looks at his paintings in this Arts Council tercentenary exhibition the harder it is to improve upon. He is a painter whose artistic personality never wholly fits the various roles succeeding generations of taste and sensibility have called upon him to play. To the eighteenth century he was 'savage' Rosa, or as Horace Walpole put it 'Precipices, moun-



2. SALVATOR ROSA.
Landscape with Tobias and the Fish,
72 x 96 inches.
Private Collection.
Arts Council of Great Britain.

tains, torrents, wolves, rumblings – Salvator Rosa'. The Romantic Movement cast him as the prototype Byronic rebel whose life and art seemed entwined in an excitingly contemporary fashion, though, for Ruskin, he was far too fascinated with the 'dragon breath' of evil. Some more recent criticism has him as the facile provider of stage-scenery for other third-rate picturesque painters. The forty-five paintings and sixty or so graphic works in this exhibition provide a useful opportunity to look again at an artist whose work is often the last thing that actually gets looked at!

There are really two Rosas – the would-be history painter and the Romantic Baroque landscape and battle-scene painter. As so often happens the work he regarded the least, viz. the second group, are his best and most influential paintings while the histories are generally unhappy. There is of course the usual exception, *The Death of Atilius Regulus* (c. 1652), a history painting showing a celebrated Stoic death which possesses a stern dramatic beauty and a genuinely horrific story.

The landscapes can be a shade too reminiscent of stage-props arranged in varying combinations – ruined castles on craggy clifftops, feathery trees against the sky and so on. Nonetheless Rosa at his best has a truly poetic gift for making them coalesce into visions of quite remarkable beauty – Claude Lorrain transferred from the open plains of the Roman Campagna to the rugged Apennines around Volterra. *Tobias and the Fish* (c. 1650) is such a work with a perfect limpid clarity and grace to which, in the *Dream of Jacob* (c. 1660) and the two Glasgow paintings of *St. John the Baptist Pointing Out and Baptising Christ*, Rosa added a movingly monumental grandeur. They are all surprisingly melancholic and wistful and very far from 'savage'. For Rosa was, in reality, of an essentially 'classicist' age and the wilder elements in his work were, to some extent, his means of asserting his strongly individualistic character.

A final fascinating section of the exhibition shows some of the painters who admired him – Marco Ricci, Wright of Derby, Wilson, Fuseli and Thomas Cole among them. His influence was so immense not because he was by any means the greatest painter of his age but because he provided what no-one else did from that period – a comparatively easily accessible range of profoundly romantic imagery and mood. It can only be summarised as 'characteristic' and its reverberations echoed through European art for centuries to follow.

Illusion in Nature and Art

Institute of Contemporary Arts,
Nash House, the Mall, SW1
18 October – 16 December 1973
Reviewed by PETER FULLER

The ICA has a dismal record for pretentious and irrelevant presentations in its attempts to explore areas reputedly of common interest to both those engaged in the sciences and the arts. However, the current show is a notable exception, and is certainly the most significant exhibition to have been staged here in recent years. The theme is the nature of illusion and contributors include Richard Gregory, Director of Bristol's Brain and Perception Laboratory; Howard Hinton, a leading zoologist; Ernst Gombrich, a well-known art historian and aesthetic theorist; and Mario Amaya, a contemporary art specialist now working in America. The exhibition demonstrates the limitations and internal contradictions of the perceptual system. It is platitudinous to remark that there is a vast gulf between appearance and reality; dynamic psychology has shown how our observation at the external world is often extensively distorted by internal reality. But advances in comprehension of the psychology of perception reveal something quite different. They expose the fallibility inherent in the functioning of the perceptual apparatus itself. By drawing together the well-known illusions, adding additional more complex material and linking the whole published by Roy Mace (Glasgow University, S.W.1, Tel. 235 4792, viewing by appointment only). The pictures look to be of a uniformly high quality ranging from a Stubbs' *Ballarina*, an elegant bay filly, to a delightful John Frederick Herring of *Royal Servants on Bagshot Heath*. There is a superb Reynolds portrait of Luke Gardiner, Viscount Mountjoy in the uniform of the Sherwood Foresters; he is also shown by Francis Cotes with rather less style though more humanity when at university. Two great artists meet in Johan Zoffany's portrait of David Garrick – the latter as Sir John Brute in Vanbrugh's 'Provok'd Wife', one of his most famous roles. This is the third version of the picture, the others all being rejected by Garrick. This has all the characteristics of a major work though the subject may not be immediately appealing.

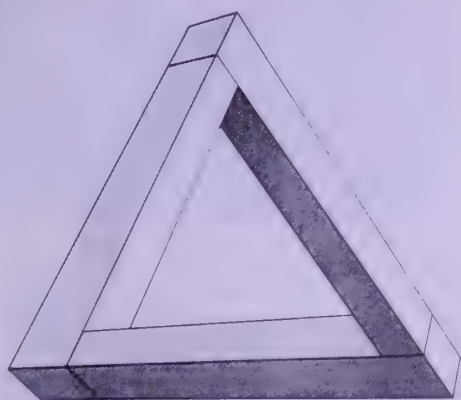
The catalogue is available for £1.00 including postage.

Burne-Jones and Landseer

One of Edward Burne-Jones' finest paintings, *Laus Veneris*, has recently been acquired by the Laing Art Gallery, Newcastle upon Tyne. It was bought from Agnew's, London, in competition so it is said with the Louvre and with the aid of a number of special grants from the National Art-Collections Fund and the Pilgrim Trust, amongst others. Commissioned by the collector William Graham and painted between 1872 and 1875 the *Laus Veneris* measures 48½ x 72½ inches, and is the subject of a special, illustrated booklet by William Walters available direct from the gallery. Two further additions to the Laing's collection of British art were originally painted by Edwin Landseer for Chillingham Castle: they show the Chillingham Wild Cattle and Scottish Red Deer.

most cautious visitor to avoid it. Another section studies the uses of illusion in nature and the methods evolved by numerous species to exploit it. Finally, the role of illusion in art is thoroughly explored – and while emphasis is given to the way in which it has made art possible, no attempt is made to cover up its deceptive and ideological functions. Correctly, considerable emphasis is placed on the work of contemporary artists who did so much to open up the whole area of ambiguity and to force the audience to confront the devices which they were using.

The ICA hopes that the exhibition will provide a sounding board for discussion and further investigation: there is not one aspect of life where consideration of the validity of perceptual information is irrelevant. The stimulus provided by this exhibition could have far-reaching and diverse effects, ranging from a better comprehension of the significance of contemporary developments in the arts, to a re-appraisal of the methods of observation and inference in the experimental sciences.



3. L. S. AND R. PENROSE.
The Impossible Triangle.
Institute of Contemporary Arts.

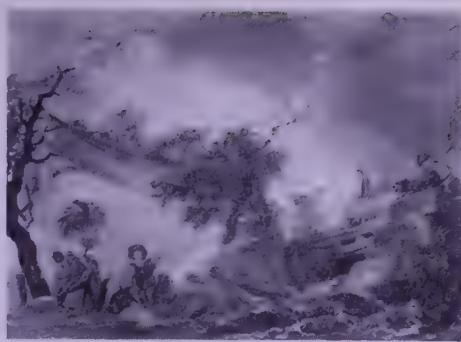
Old Master Paintings

3 December – 28 December 1973
Leger Galleries
13 Old Bond Street, W1

Reviewed by NICHOLAS USHERWOOD

Parallel with the exhibition of watercolours in their main galleries Leger's have, during December, mounted a small show of high quality Old Master paintings in their upper rooms. The gallery has wisely resisted the temptation to pad, with the result that there are here just a dozen really excellent paintings and two of them of real museum quality.

The first of these is Canaletto's marvellous jewel-like little *Piazza di Campidoglio* which came up for sale recently at Christie's and which has thus been written about fairly widely already. However it is such a masterpiece that it deserves to have attention drawn to it yet again. It was painted in 1755 during his stay in England for the English patron Thomas Hollis (apparently to be seen in the front foreground with his friend Thomas Brand) who commissioned a number of the famous English subjects of this period. The extraordinary accuracy of his architectural observation of the piazza and his feeling for its overall character are another reminder of his formidably retentive memory and his gifts for recreating such scenes so vividly – he had made just one very brief sketching visit to Rome some years before.



4. JEAN HONORÉ FRAGONARD.
Le Pont de Bois,
c. 1763.
Leger Galleries.

Fragonard's *Pont de Bois* (c. 1763) could not be more different in character. It shows a rustic scene of great charm and really very little consequence – country girls washing their clothes in a stream while some cows and sheep pass by on the bridge above. What the eye constantly returns to is the astonishingly free and bold handling of the paint, most especially where the water tumbles over the rocks. Splashing and dancing over the mossy stones it is marvellously well observed and painted with the kind of boldness and softness that was not equalled in French painting again until Renoir a hundred years later.

The other major works of interest are from the Dutch and Flemish Schools. In particular there is a Valckenborch *Calvary* signed and dated 1567 and in fine condition. Though strongly influenced by Pieter Brueghel there are a number of well observed and highly individual passages, e.g. the carpenters making the crosses with their tools all around them.

There is also an Aert van der Neer *Moonlight Scene with Fishermen* which makes one realise again how much better he was than most of his imitators and a handsome Frans Snyders still life with a sharply observed dog sniffing the dead roe-buck! Quantity may be a problem for even the best galleries now but quality as this exhibition proves is, as ever, unbeatable.

Drawings by Thomas Smith

26 November – 14 December 1973
Manning Galleries, in association with
the Albany Gallery, 71 New Bond Street,
London W1

Reviewed by DENIS THOMAS

Visitors to this unique exhibition with any of the dozen or so Smiths to be found in the reference books in mind will be surprised, and no doubt delighted, to find themselves confronted by a hitherto unknown artist. The closest Mr. Anthony Reed and Mr. Bill Thompson have come to identifying this Thomas Smith is an entry in an obscure German biographical dictionary, Nagler's *Kunsterlexicon*, where at least the dates seem to fit: a working life of about forty years from around 1780. However that may be, there is no doubt that we can now add another skilled and sensitive topographical artist to the distinguished company of late eighteenth-century English draughtsmen whose travels on the Continent produced so much fine work. Many of the examples of Thomas Smith's drawings in Italy and Switzerland could stand alongside Francis Towne, William Pars, Thomas Jones, John 'Warwick' Smith or William Marlow. As most of them are fully inscribed they also have considerable documentary interest as records of places and of the artist's travels.

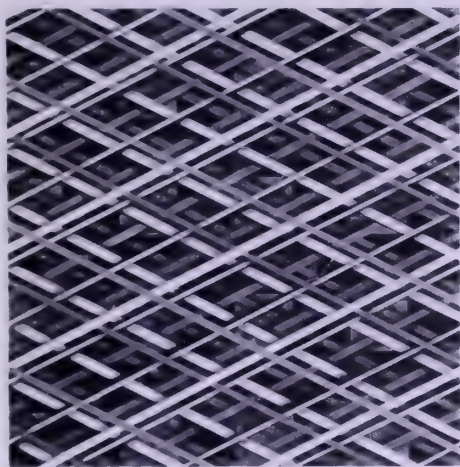
The drawings have all been taken from an album which came to light earlier this year, inscribed on the title page and dated 1795 in the artist's hand. The pages of the album are watermarked 1822. Only two of the drawings are dated, the earlier one 1780. The album once belonged to W. St. Clair Baddeley, a minor poet and antiquarian of Painswick, Gloucestershire, who is also known to have kept a number of drawings by Augustus Hare, done as illustrations to Baddeley's various books. Some connection might possibly come to light here.

Meanwhile we have the pleasure of Thomas Smith's drawings, of which those found in the album can surely not be his entire output. They are mostly of Italian subjects, notably Naples,



5. THOMAS SMITH. *Lake Avernus with the Temple of Apollo,*
pen and watercolour 10½ × 15½ inches. *Manning Galleries.*

France and Rome. Some are in pen or pencil and watercolours, others are in black chalk or pen under pale washes. The inscriptions are often lengthy, containing notes on weather and prevalent conditions ('Morning early. River rather muddy'). On the back of a drawing of the Ponte Rotto is written: 'My drawings want finish – or in light chiefly shadow enough – not to wash general washes of yellow or ochre – give rotten look. Now work one clean colour over another. Distance right . . . Not to confuse colours one over the other as in water, yellow or blue over it.' Are these comments made in self-criticism, or was the artist jotting down remarks by someone else? It all adds to the mystery, and to the eventual pleasure of solving it. Perhaps others, seeing these drawings, will offer some clues. Some, again, might feel inclined to re-attributed certain drawings at present carrying more famous names than that of Thomas Smith. Surely we haven't heard the last of him.



6. Sean Scully. *Amber*, 1973, acrylic on cotton duck 96 x 96 inches. Rowan Gallery.

Sean Scully

8 November – 6 December 1973
Rowan Gallery
31a Bruton Place, WI

Reviewed by GEORGINA OLIVER

Until this month's exhibition at the Rowan, Sean Scully, a young painter of 27, had never had a London one-man show, yet the validity of his work has already been acknowledged handsomely. He has won the Stuyvesant Foundation Prize, been a John Moores prizewinner and received a Frank Knox Fellowship to Harvard University. He is also represented in a number of prestigious public collections such as the Arts Council, the British Council and the Peter Stuyvesant Foundation.

In his introduction to the catalogue for 'La Peinture Anglaise Aujourd'hui', the documentary show held this year at the Musée d'Art Moderne de la Ville de Paris, exhibition selector, Edward Lucie Smith, briefly draws our attention to the fascination with grid structures which has been a feature of a lot of contemporary British painting; he cites Richard Smith, Stephen Buckley, Alan Green and Sean Scully as very different exhibitors, nevertheless sharing this common concern. Sean Scully's success may lie in the fact that he has managed to convey an 'exact style' as preached by Mondrian, while simultaneously gathering on canvas a number of

painterly factors which needed to be polarized at this particular point in time.

What are in fact the complementary attributes which Sean Scully has fused together in his compositions? For me, they are: colours as an autonomous force but still harnessed in a rigorous structure; impact at once tamed and offset by the sense of partial obliteration, which the fretwork of superimposed grids emanates; interplay of dynamism and stillness especially where diagonals are involved; contradiction between suggested spatial depth and flatness of picture surface and organisation; coexistence of shiny, mat, rough and smooth textures in one painting yet within strict demarcations; chromatic abstraction combined with evocations of specific types of light, not necessarily excluding nostalgia or memory of a named place, as with the *East Coast Light* series; the brashness of an age counteracted but not dampened by a certain knowing restraint. Sean Scully has evolved an unmistakable identity, without allowing this to hold him back from change; he finds new structural permutations and moods, different scales and canvas shapes.

American Pieced Quilts

3 December 1973 – 25 January 1974
Felicity Samuel Gallery
16 Savile Row, WI

Reviewed by GEORGINA OLIVER

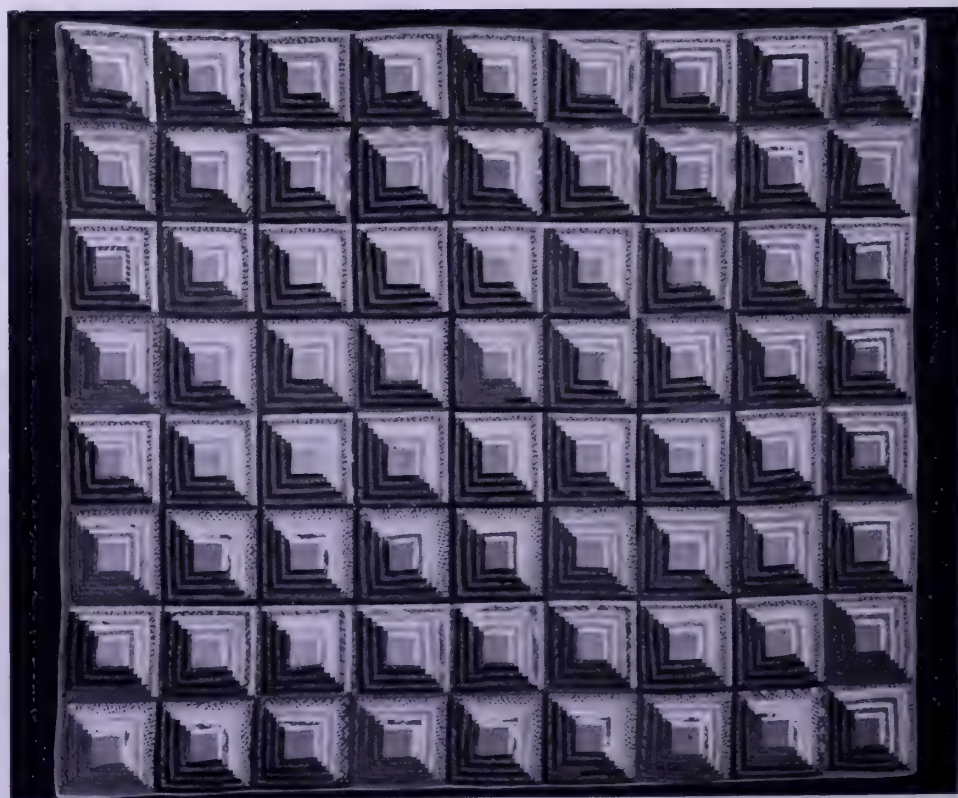
Executed from scraps of old material with pioneer bravado and conscientiousness, American pieced bed covers are just one aspect of the ancient craft of quilting brought to the New World by early 17th century settlers and developed differently in the various states. In this special form of patchwork, which involved the stitching together of two layers of cloth with a filler in between, colonial women found an abstract expressions for their daily surroundings, a way of showing off their thrift, imagination and skill with the needle. The quilts were also a practical

source of comfort and protection against cold winters. Today their compositional organisation bears a striking and obvious resemblance to that of some modern abstract canvases. Hung on the walls as paintings, the examples in this exhibition are exceptionally well preserved; most were kept in bottom drawers, so they have retained their initial bright freshness.

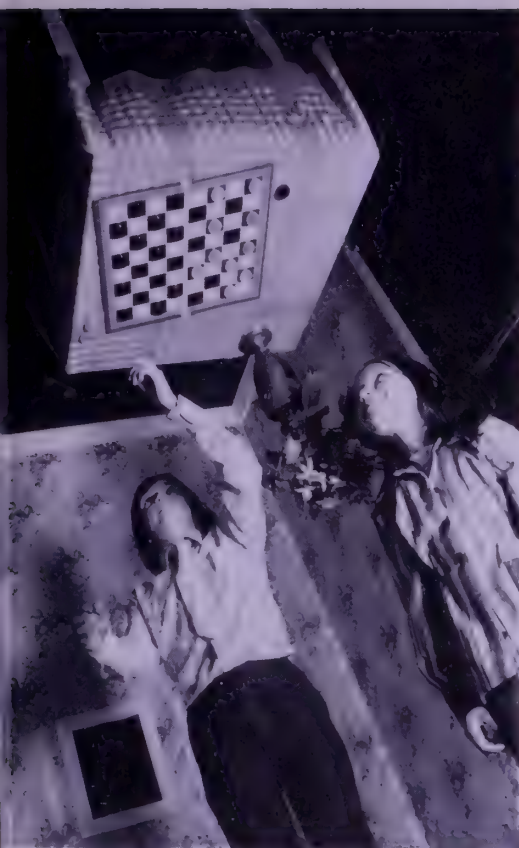
Quilters did not think of their designs as art, but they anticipated a systematic totality of vision and sign language present in contemporary art. The abstracted patterns had representational derivations in an enormous variety of aspects of colonial life in the many parts of America, as a glance at some of the titles reveals: *Delectable Mountain*, *Underground Railway*, *Lincoln's Platform*, *Kansas Troubles*, *School House*. While the subjects covered were as diverse as nature, politics, economics and domestic life, the fabrics used reflect the vicissitudes of fashion and changing financial and spiritual moods.

For all their humility and candour, the best quilts were a tough exercise in deftness and patience, as well as mathematical and aesthetic judgement. Their appeal to the 20th-century eye lies in the fact that although these bed spreads are decorative and functional objects, the motifs are not applied to the surface as with embroidery or *appliqué*. The decorative elements are the very structure of the blanket. Both the visual effect and the actual physical being of the quilt are interdependent.

Quilting was a communal activity. Every family had its scrap bag. Husbands often participated in the planning of designs, while the women-folk were engaged in the sewing itself. Quilting parties were held, notably those named 'bees' at which a young girl's bridal top would be made. Part of the charm of pieced quilts, which were at their most popular during the 19th century, is the place they hold in the American tradition of producing handicrafts as a family hobby, – one which still persists.



7. American pieced quilt 1880, 'Straight furrow' 72 x 72 inches. Felicity Samuel Gallery.



Tate Kidsplay

27 August – 6 October 1973

The Tate Gallery,
Millbank, SW1

Reviewed by LUCIA BEAUMONT-NESBITT
(aged 8)

When you go in there is a wiggle road going down the hill and when you look up the wiggle road is going up. I know that the wiggle road is going up and down because the houses on each side get bigger. On the right-hand side is a tunnel and it is like the street. First you go upstairs and then you go down-stairs and at the end you go through the sausages.

There is a glass box with glass passages in it. I think that is the best, and you cannot see which way to go. I liked the upside down house with mirrors to see myself in six or seven faces at once. My brother went inside the upside down house and I saw him upside down. He looked very funny upside down because his hair was sticking out and he looked like a hedgehog.

There was a pipe in another room and you made noises through the pipe and when nobody was making noises you could make sounds by stepping on the floor. My brother made lots of noises and he liked that best. When you passed the noise room you came to a place where there were patterns of circles and triangles and when you moved wooden slides they made different colours.

I enjoyed the exhibition very much, as you did not just have to look at grown-up pictures. But it was not so much fun as some of the things they have on Hampstead Heath.

Tate Kidsplay, an environmental adventure for children of primary school age (6–10 years), was specially designed for the education department of the Tate Gallery to introduce children to many of the qualities they will find later in works of art.

Portrayal or Betrayal

23 October – 17 November 1973

Nicholas Treadwell Gallery

36 Chiltern Street, W1

Reviewed by PETER FULLER

If you went to this exhibition, what you actually saw was a large number of portraits of Mr. Nicholas Treadwell, dealer and modern art impresario. A lot of them were light-hearted and witty: the intention of the show, according to the catalogue, was to demonstrate that portraiture was still a relevant and valid art form. Treadwell put it this way, 'The artists in this exhibition have portrayed me and adhered to the values of their work. The result is an interesting comparison of reality through the eyes of each artist and gives the opportunity for a re-evaluation of portraiture by today's critical standards.' But, in fact, the show, humorous as it was, raised even more complex issues than these.

The commercial art world functions through an intricate series of relationships between four principal parties: they are artists, dealers, public, and critics. We cannot go into the complexities of these liaisons, but we may note that they all tend to be highly ambivalent, and above all to be determined by projections and identifications frequently derived from the assumed character of 'The Artist'. To simplify, the public views or buys art in an attempt to participate in, and thereby somehow possess part of the artist's creative process; the dealer sells art as a way of associating himself with the kind of work he would like to have produced, but could not. And the critic criticises and evaluates art as a way of collaborating with the forces of repression within himself which have, as a rule, led to a prior abandonment of the practice itself. As everyone else in the game is, in the psychological if not the economic sense, parasitical on what is believed to be the role of the artist – the latter tends to be very defensive about his identity and often tries to annex that of the other participants too. Thus, recently, we have seen the rise of the artist as critic, the artist as dealer, and the artist as isolated public for the products of his creativity. The politics of art invariably involve a change in the transactional relationships between the four parties – and recently they have led to the increasing demand from artists to abolish both dealers and critics altogether.

By putting himself up as a subject for his artists, Treadwell made a direct intervention in this arena – but in a very surprising direction. Unmistakably the identity which was struggled for in this show by artists and purchasers alike was none other than that of the dealer himself. The artists were invited to co-ordinate their visual statements around the concept Treadwell. Of course, there have been famous paintings of dealers in the past. Vollard was depicted by several of his artists; Hockney did a brilliantly brutal painting of John Kasmin. But a single picture of a dealer, is quite different from a galleryful. The sense in which every portrait is a self-portrait is lost in an exhibition of this kind. Each individual artist may well have put more of himself than of Treadwell into his canvas, but what struck viewers was not the latent identity and attitudes of the artists, but the accretion of clues adding up to the inescapable identity of Nicholas Treadwell, dealer.



9. MIKE GORMAN.

Mr. Treadwell meets the critics,
acrylic on canvas 48 × 54 inches.
Nicholas Treadwell Gallery.

In this way, the exhibition pointed to a factor which is rarely acknowledged. Within the gallery system, the creative initiative very often lies with the dealer rather than the artists – and this initiative extends far beyond the choice of work. By making himself the manifest subject of his artists' work, Treadwell bluntly exposed a fact which is usually submerged because everyone in the art game, including the artist, craves for 'The Artist's' role for himself. He has to participate in the illusion that 'The Artist' is free from economic, social and cultural pressures, and may produce what he wishes.

Paradoxically, to effect this experiment, Treadwell had to put himself for once in a passive role. He offered Treadwell as object and subject to his artists – and they gladly accepted his identity. For a time, they stole the initiative of the art-entrepreneur. But, interestingly, many of them were evidently depicting phantasmised ways of controlling the situation. Time and time again, Treadwell's portrait appeared as a mere reflection, or intruder in the context of the artists' usually explicitly sexual phantasies. Thereby, the dealer was cut down to size in a way which he is not in reality. Ironically, by imposing himself as subject Treadwell gave his artists a greater freedom than that which any artist within the commercial system usually enjoys.

England and the Seicento

A loan exhibition of Bolognese paintings from British collections is at Agnews, 43 Old Bond Street, W1 until 7th December. In aid of the National Art-Collections Fund and to celebrate the anniversary of its 70th year, the exhibition includes paintings by Lodovico and Annibale Carracci, Guido Reni, Francesco Albani and Dionisio Calvaert.

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